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MAXIMUMROCK N ROLL

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An all-photo special issue by Murray Bowles

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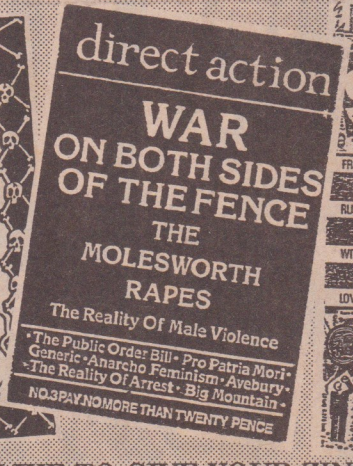

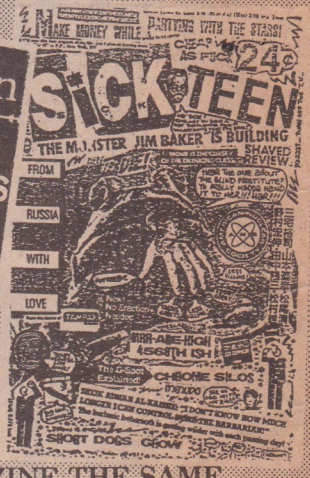

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Please continue to send all records, tapes, letters
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MAXIMUM ROCK'N'ROLL
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TOP 15

For what it's worth, here are the Maximum Rock'n'Roll crew's current Top 15 lists. Please send us your records or tapes (2 copies of vinyl, if possible--one for review and one for airplay. The address is: MRR/ P.O. Box 288/ Berkeley CA 94701.

Steve Spinali

DIRT-Just An Error-LP
F.O.D.-Shatter Your Day-LP
GANG OF FOUR-Peel Sessions-12"
JOY DIVISION-Peel Sessions-12"
JUSTICE LEAGUE-Shattered Dreams-LP
LARM-Straight On View-LP
RUTS-Peel Sessions-12"
SCREECHING WEASELS-TP
S.O.B.-Leave Me Alone-EP
UNDERTONES-Peel Sessions-12"
V/A-Skins 'n Punx Vol 2-LP

Ruth Schwartz

BOM KON-Ground Round-LP
DEPRAVED-Stupidity Maketh the Man-LP
DWARVES-Horror Stories-LP
FORETHOUGHT-Dejenlos Cruzar-EP
GODFATHERS-singles LP
INSOMNIA-Skin & Pain
KIITOS-Olaf Palme-EP
LAST STAND-LP
PUSSY GALORE-Pussy Gold 5000-LP
TRILOBITES-American TV-45
UNDERDOG-Not Like You-EP
V/A-Soweto 76-86-LP

Kent Jolly

CULTURE SHOCK-Reality Stop #44-TP
CIVILISED SOCIETY-Scrap Metal-LP
DARK ANGEL-Darkness Descends-LP
SHERWOOD-Liberté-LP
A.O.D.-Humongousfungusamongus-LP
VERBAL ABUSE-Rocks Your Liver-LP
SCREAM-Walking By Myself-45
FORETHOUGHT-Dejenlos Cruzar-EP
INI KAMOZE-Pirate-LP
DEAD KENNEDYS-Bedtime For Democracy-LP
RIPCORD-Fast & Furious-TP
LUDICHRIST-Immaculate Deception-LP
V/A-Open Mind Surgery-LP
BAD BRAINS-I Against I-LP
KEITH LEBLANC-Major Malfunction-Video
REVOLTING COCKS-You Often Forget-12"

Tim Yohannan

CHAOTIC DISCHORD-Goat Fuckin...-LP
DIRT-LP/F.O.D.-LP
DESPERATE MINDS-EP/FUNGUS BRAINS-12"
INSTIGATORS-live EP
JUSTICE LEAGUE-Shattered Dreams-LP
LARM-Straight On View-LP
LAST STAND-Approved Cuts-LP
MUSTA LAMMAS-EP
ORIGINAL SINS-45
S.O.B.-Leave Me Alone-EP
SOLUTION UNKNOWN-EP
TRILOBITES-American TV
V/A-La Voix des Gnomes-Lp
V/A-Skins 'n Punx Vol 2-LP (Oi Polloi side)
VENOM P STINGER-12"

Glaser Brothers

LUDICHRIST-Immaculate Deception-LP
GERMS-Lion's Share-LP
HALF OFF-TP
DAMNED-Cover Version Live-45
PSYCHO-Hosebags From Hell-LP
BLAST-live
METALLICA-Molten Rock-double LP
FEEDERZ-live (with crucifixion)
CLAM PLATE ORGY-book
SCREAM-Walking By Myself-45
HENRY ROLLINS-LP
NO ALLEGIANCE-Mad-LP
BEASTIE BOYS-License to Ill-LP

Dogtowne

LIME SPIDERS-Weirdo Libido-45
BEWITCHED-EP/PUSSY GALORE-12"
FORETHOUGHT-EP
TOXIC REASONS-Bullets For You-LP
MOB-LP/F.O.D.-LP
WET ONES-12"/HARD-ONS-12"
V/A-Battle of Garages Vol 4-LP
HALF LIFE-EP
FEEDTIME-Shovel-LP
MOFFS-LP/STEPPES-LP
HENRY ROLLINS-Hot Animal Machine-LP
MASSAPPEAL-LP
CONEHEADS-45
FUNGUS BRAINS-LP
ORIGINAL SINS-45

Martin Sprouse

SUBHUMANS/STEVE L-split TP
CHUMBAWAMBA-History Luddite-TP
CIVILISED SOCIETY?-Scrap Metal-LP
DIRT-Just An Error-LP
JUSTICE LEAGUE-Shattered Dreams-LP
GERMS-Lion's Share-LP
CHUMBAWAMBA-Pictures of-LP
V/A-Open Mind Surgery-LP
DESPERATE MINDS-EP
V/A-Skins 'n Punx Vol 2-LP (Oi Polloi side)
F.O.D.-Shatter Your Day-LP
CHAOTIC DISCHORD-Goat Fuckin...-LP

Porcell (Youth Of Today) and Ryan (Justice League)

BEASTIE BOYS-Licensed To Ill-LP
BAD BRAINS-I Against I-LP
BOLD-Join The Fight
EGG HUNT-45
UNDERDOG-Not Like You-EP
UNIFORM CHOICE-Screaming For Change-LP
DAG NASTY-TP
WARZONE-Lower East Side-EP
RITES OF SPRING-TP
INSTED-At Last-TP
HUSKER DU-Warehouse-double LP
7 SECONDS-TP
ANTIDOTE-Thou Shalt Not Kill
MADONNA-True Blue
V/A-Another Shot For Braquen-LP

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KUGS Bellingham, WA 89.3FM Sun 11PM
KZUM Lincoln, NE 99.3FM Thur 11PM
WBSU Brockport, NY 89FM Tues 10PM
WCNI New London, CT 91.1FM Sun 10PM
WKDU Philadelphia, PA 91.7FM call station
WMEB Orono, ME 91.9FM Thur 10PM
WMUC College Park, MD 88FM/65AM Sun 9PM
WMWM Salem, MA 91.7FM call station
WPSU Sch Haven, PA 89.7FM Fri noon & 11PM
WMSE Milwaukee, WI 91.7FM Weds 10PM
WZBT Gettysburg, PA 91.1FM Thur 11PM
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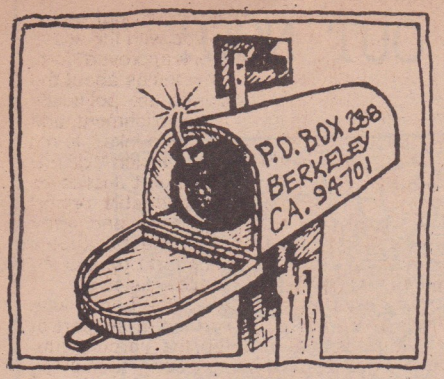


People:

I was at a show the other night...watching, wondering just what is so alluring about being in a "pit"--about being bashed around--about having your feet and hands trampled when you fall. As much as I rationalized about the pit being stupid, I couldn't resist jumping in and going for a few rounds with the boys. I never can. No matter how much more violent each pit looks than the last one, there is still some sort of primal magnetism that draws people in--to be tossed about like a feather in a tornado.

This time I stood back.

I studied it.

Something weird came to mind. This pit was going counterclockwise. Nothing odd in that--but as I thought about it, every pit I've ever seen, anywhere, anytime, goes counter-clockwise. And I do mean every last pit. Without a single exception.

That's freaky. You'd think that just once--once--a pit somewhere would go the other direction, right? Something very strange is going on here. I'm sure some cosmic force, evil or not, is getting in on the fun in the pit. Gravity, probably, or maybe even Momentum. You know those cosmic forces, they just can't resist a party.

I tried to figure out how the hell I was going to prove that Gravity or Momentum had joined in our pits. . .Certainly, Gravity is always there, dropping unsuspecting punkers to the floor from terrible heights. He hangs around waiting for someone to do a stage dive. . .then when nobody is looking--zappo! He yanks them into the cement. It's great fun if you're a cosmic force.

But I don't think Gravity is responsible for making us all slam counterclockwise.

I think it's Momentum.

Before you read on, I want you to run to your bathroom and flush your toilet five or six times.

Done?

Notice anything? See how the water always spirals down the commode the same direction each time? It's not that toilet designers built toilets to spiral counterclockwise or anything, it's just the earth's rotational momentum turning it that way. Your neighbor's potty flushes counterclockwise too. The water in your shower goes down the drain the same way. It's all very cosmic.

Now, I agree this doesn't go very far in proving that the earth's rotational momentum is spinning us all counterclockwise--so here's the catch:

Past the equator, in the southern hemisphere of our little blue planet, the water turns the other way, clockwise, as it goes down the toilet. If you take a dump in Australia, it's gonna zip down the shute in the opposite direction. Don't take my word for it, ask your physics teacher.

All this is fine and dandy, but I wonder if pits in Australia turn clockwise instead of counterclockwise? Somebody really needs to find out.

We could all be falling victim to some stupid cosmic force with a dry sense of humor.

Mark Brown/ 1206 Greenstone Lane/ Santa Maria, CA 93454

Dear MRR:

I always thought being a "professional" and being "hardcore" were two opposite things. You could only be one and not the other. Not so anymore. In New York City they say anything is possible. Well, one day NYC may be remembered for ushering in the era of professional hardcore bands. A fate much worse than death. But it's just about 1987 now and that's mainly what's happening.

There is a speck of hope though (I think). Not everyone wants to see the punk spirit die. Johnny Stiff is one of those people. So am I. Although we each do it independently, we both try to help the NY scene by booking shows wherever possible. Mostly for lesser known, un-"professional," talented punk artists.

Things are tough. Neither young artists, writers, or musicians are getting enough exposure. Especially those with a punk sensibility. As NY City itself grows more and more filled with yuppies and professionals, it gets harder and harder for these un-"professional" punks to find venues, shows, or simply someplace to get together and talk with other punks. This is a problem.

Promoters with lots of money, like Chris Wiliamson, can afford to bring well known punk, aka, "professional," bands to NYC, but they do nothing to help punks feel like they are part of some sort of community. If anything, Rock Hotel shows serve to alienate punks from each other, since people are treated like cattle and taken for as much money as possible at every show. The problem still remains--if a punk community is to exist in this town, there needs to be some place where punks can go and talk to others in the scene.

Let's face it, a genuine punk is getting harder and harder to find. Lots of so-called punks are "professionals;" they have jobs like "professionals" and don't mind paying ticket prices like professionals, because they are professionals, and not punks. Because they wanna be cool, which to them usually means accepted by a crowd, sometimes they wear black leather jackets, have spikey hair, and sometimes they even slam dance or get drunk and say fuck you to strangers. But they basically accept the status quo. They take what they can get. Sometimes they will do strange things just because they wanna be cool. That's the main thing. They wanna be cool. But they will never start a revolution and they are not punks. No matter how many A's they wear on their jackets.

A genuine punk once told me that she didn't give a shit about being cool--because she was cool. Bob Z/ Artists & Writerz Underground, c/o Sarris Bookmarketing/ 125 E. 23rd St., #300/ New York, NY 10010.

Dear MRR,

As a longtime participant in, and observer of the NYC punk/hardcore scene, I feel not only entitled, but obligated to reply to Chris Williamson's ridiculous letter from last issue.

To begin, Rock Hotel was indeed a great concept. I mean, who could find fault with a huge venue, a good sound system, major publicity, and a decent band guarantee? Chris potentially paved the way for a lot of hardworking bands (from NY and elsewhere) to reach more kids, and not have to live on peanut butter while touring. Yes, we all bitched about the high ticket price, and went to the shows anyway. Why? Because in the past year and a half, at least four NYC clubs that booked 'alternative' bands had closed their doors, (Danceteria, Irving Plaza, Neither/Nor, and the World being some of the aforementioned clubs), and Rock Hotel shows became one of the few venues left for these bands, and their supporters.

However, any great idea can go astray in the hands of the wrong individual. I don't think anyone questions what Rock Hotel could have been to the East Coast scene. What should be under scrutiny here is Chris Williamson's tactics in dealing with bands. Many bands in NYC have found themselves unable to get shows at Rock Hotel. Chris actively blacklists bands according to strategy and whim. His pet band (who in the interest of my physical well-being shall remain unnamed) are virtually his own Hitler Youth. If Chris and/or said band dislike you, you'll be threatened, made the subject of asinine rumors, and perhaps physically assaulted. (If anything happens to me, you know who did it!). Of course, if you have a band, you'll never play Rock Hotel. Chris will do his best to see that you don't get any good shows anywhere, if his vendetta is pressing enough.

Chris has screwed lots of people besides The ADOLESCENTS out of gigs and money. I know there are many others. I hope they come forth with their stories.

I spent three weeks on the road with the ADOLESCENTS and SCAB. Consequently, Chris's whining about the ADOLESCENTS individually struck me as being particularly weird and pathetic. Chris claims the ADOLESCENTS are a poor draw, and a lousy band. Okay, you tell that to the crowds of kids who turned out in Philly, Providence, Cincinnati, Milwaukee, Baltimore (three times, even after two cancelled shows--the promoters fault) and Detroit, especially to see them on tour (a tour, which it is heavily rumored, Chris tried to fuck up entirely. It is speculated that Chris's meddling cost us a gig in Boston at the Channel. It is known that both bands were prevented from playing in NYC on the tour for the same reason.).

On the personal level, I beg to differ with Chris's accusations yet again. As far as I could tell, Gordon Cox has been a close friend of the band for years, as well as their acting manager from time to time. There were quite a few nights on the road where Gordon's straight, no-bullshit attitude towards promoters was the sole reason either band got paid. (Gordon seemed to be well-versed in dealing with wormy promoters who always try to fuck a band out of their money.). Also, if Rikk Agnew is a comatose scum, how the fuck did he manage to drive us a third of the 18-hour plus trip from a gig in Illinois to our next one in D.C.? I guess it was auto pilot, right?! I won't go on. It's embarassing.

Aside from the usual flare-ups anyone could expect from thirteen people crammed into a soda truck, I found Gordon, Rikk, Tony, Steve S., Dan and Steve A. (their roadie) to be a really good bunch of people.

It is common consensus of opinion here in NY that Chris Williamson has fucked over too many, and is headed for a very big fall. I believe that what goes around comes around. So I am inclined to agree. Vehemently.

-- Name Withheld, N.Y.C.

Dear MRR,

It's 1987, and the punk movement is in serious danger. Optomistic bands making an attempt to better the world are breaking up because of the so-called 'scene' that we have created. Activist punks striving for peace and freedom are increasingly being replaced by idiotic poseurs who are using the scene as an excuse to commit senseless acts of violence, and who view anarchy as simply an absense of rules that would allow them to go about causing desetruction and pain.

The main question I am trying to put forth is, "How can our movement be saved?" There are answers that would stop the scene's disunification and factionalization, and all of them depend on us. We have to take a good look at our minds, and we must decide to actually work to achieve something positive. All we have to do is look at all the petty bullshit that's been going on at so many gigs and gatherings (punks against skins, skins against punks, long hairs against short hairs, etc) to realize that our scene has been bastardized and perverted by negative bands and neo-fascist goons who are more interested in a person's hairstyle and way of dress than that person's ideas and personality. Saving the movement all depends on you. Do you really want our scene to have the same fate as the culture of the hippies in the 60's? If we are to accomplish anaything, we have to start by looking at ourselves first.

The important thing to realize is that we are all in this together, so we have to learn to get along. We have to put aside stupid clique differences or we'll never be more than we seem to be now: a band of violent idiots who have nothing better to do than fight and get wasted. That's not what we're really about, is it? Let's not make the rest of the world think so. We have to open our eyes and do something about all the corruption and injustice in this world. After all, if we don't take action, who will?

Yes, it's 1987, and the world is in terrible shape. We can either open our eyes and our hearts, or we can die at the hands of a small group of demented war-mongers. We've only got one chance to change this world, so let's work hard not to fuck it up.

Sincerely, Eric Ogilvie/ 814 Sumac Place/ Escondido. CA 92027

To the readers of MRR,

It is 10:30 pm CST. I just finished watching a movie on ABC TV, broadcast during prime time, calld "A Night Of Courage". In this movie, a bunch of 'punks' beat and killed a young boy of about 16 because he was a 'spic'. They then terrorized for weeks the old man on whose doorstep the murder took place. The police never laid a hand on them; the movie was another paranoid 'everybody-buy-a-gun-and-protect-yourselves-because-the-police-are-idiots-and-the-scum-run-wild-in-the-streets" type of movie.

Dialogue sample: "We're going to break your legs...like we beat that other spic the other night...it was fun to watch him bleed."

Now, misrepresentation of the punk scene is very common on TV, but this is by far the worst I've ever seen.

The point of all this is, that as soon as I finish this letter, I'm going to write another one to the programming department of ABC, and I want to ask all of you who saw this propaganda to do the same. Please, write and complain; this shit contributes to the reason we get fucked with and harrassed by cops. Write in, complain, alert these people to the reality of the situation. Don't be obnoxious; explain it as you would explain it to an idiot child (because after all, isn't that exactly what you're doing?).

Send your letters to the ABC programing department c/o your local ABC affiliate. Everyone who saw the show and wrote in to complain, God bless you (so to speak). Everyone who saw the show and does nothing, fuck you.

Sean Lee Avery/ E.B.R.P. Prisook-40/ 2867 Brdg. Gen. Issac Smith Ave./ Scottandville, LA 70807

Dear MRR,

Recently I've been thinking about this thing we call punk rock. Where it's been, what it's done, the so-called alternative attitude, the (lack of) unity, the so-called non-conformist dress, and everything in between, The more I think about it, the more I realize it's time for a radical change, and unless we change our direction, we may as well kiss our beloved punk rock good-bye.

People bitch about violence. There are two ways to deal with it. One is to let it pass, the other is to whomp the snot out of the asshole who is fucking it up for everyone else. Sure, that's not a very positive messge, but if 'Sluggo' is slugging too many people, jump his shit and show him he isn't as tough as he thinks., But then again, it's our scene, it's your shows, so if you want a few thugs ruining and running your scene, just live and let live, turn the other cheek, etc...

People bitch about bands. The most obvious cure to this is...if you don't like it, start your own band. I mean, it is punk rock, you don't have to sound like the Cro-Mags on your first jam (although nowadays it seems the ol' hardcore is passé in a lot of people's eyes). And a lot of you loudmouth shits who scream "Faster, harder, play like men" will find out it isn't all that easy. You don't just pick up a guitar and thrash.

People bitch about shows, lack of them or getting shut down. Think about why it's like this. Is there 'punk rock' graffiti all over the place? Are people selling drugs outside? Are people harassing Joe Public as he walks by? Are people (especially minors) drinking outside? Do dead weight assholes hang out in front of the club during the show? If you can answer yes to any of these questions, and you know you or your friends are responsible for it, shut up. You're the one to blame for your fucked up shows.

People bitch about other people. So do I. We all do. But it has to end somewhere. Skinheads have such an image to uphold, death rockers are the poverty-level aristocrats of the punk scene, punks have to be punker than the other guy, and even if the whole crowd is cool, it takes just a few bad apples to fuck it up. The future is in our own hands as far as our music goes. Buf if you really want to control our own subculture, don't support big show promoters, buy direct from the band or record company, don't set yourself up in a bad position with cops (maybe if some of you dumbfucks would shut up for a minute you'd learn that most cops are polite and treat you like anyone else) and remember if you don't do it, who will?

Preacher Scott/ Duxbum, VT

MRR:

I am disturbed about 'the metal influence' creeping into our collective consciousness. I'm also disturbed about some HC bands that are blatantly misogynists (women haters). I enjoy LED ZEPPELIN (yeah!) and other bands of that genre, but the new stuff really makes me nervous. (I'm not the biggest HC fan, I mostly listen to more ethereal, atmostpheric stuff: post punk, Gothic, Bauhaus and related bands). Nonetheless, like most 'Gothics' I feel connected to the Hardcore scene--we do end up at the same shows from time to time, and my political inclinations are not that far removed (Emma Goldman, Crass, D.K.'s) and, believe it or not, the first album I bought and really got into from the selection marked 'new music' was FRESH FRUIT. I personally feel we ethereal, black-garbed night-crawlers are another mutation within the same cauldron collectively called punk. I'm digressing!

All I'm suggesting, or asking, is that people give feminism some thought. Re-evaluate your feelings and opinions about women, about yourselves if you are women. Some of the metal and cross-over bands that I've heard my male friends listening to are so full of hate towards women--hate meaning the reduction of women to mere sex toys; nameless, faceless sets of tits, legs, and solitary asses. I'm not at all amazed that there are so few women who can actually listen to these bands. The same holds true for a lot of hardcore--women seem to be on the edges of this scene. (That's not surprising since women are on the outside edges of society as a whole. Read <u>The Second Sex</u> by Simone de Beauvior.) We, women, need men just as much as they need us, and it doesn't seem like they need us very much since our inclusion is dependent on what we have to offer sexually. (Please, no accusations, I'm not a separatist.) I'm asking you to think about why it is that people like Biafra have called metal 'cock-rock'. May Daly calls the movers and shakers of this world 'cockocrats'.

Think about this: "Insofar as women are true to this consciousness (feminism), we have to be the most radical of revolutionaries, since the superstition (sexism) revealed to us is omnipresent and plagues even the other major revolutionary movements of our time." Mary Daly.

I suspect that 'punk' is one of those 'other major revolutionary movements' that is plagued. I'm not going to pretend I feel my intuition is wrong or misplaced, I believe it is more true than I would like it to be. A lot of you may be saying 'so what', and my answer to you is...we are more than half of the world's population, and yet we are second in just about everything. Do you <u>really</u> hate us that much, or have you just forgotten who we are--flesh and blood and brain, just like you--because it is easy to do so?

With love, blessed be,

Sybil Brownfield/ 1285 E. San Bernardino Ave/ Redlands, Ca./92374

MRR readers.

So homobigotry finally comes out of the "punk closet". The more involved with the scene I get the more I notice this "punk approved" form of hatred. I have learned a few things about the American scene: not all punks are politically active, not all punks are anti-establishment, and most definitely, not all "punks" are punks... to me there is no difference between a fuckin YUPPIE neo-fascist senator, Supreme Kourt Justice or president denying me my "inalienable rights" and an ASSHOLE with a mohawk and army boots beating the shit out of me because I happen to be Gay... both support oppression, no matter what forms of music they listen to.

You know who you are... the bands who will sing about acid rain, scream in support of Black South Africans, damn the corporations and then dedicate your next song to "all the faggot-ass queers who like to suck dick and deserve to die of AIDS"... and then proceed to sing about how much thrill it would be to kill all the faggots or watch them die of AIDS... real punk, real cool. Fortunately there are some beautiful pro-humyn bands in the area who rise above petty bigotry (A.P.P.L.E., URGENT FURY).

I'll be the first to admit that the U.S. Gay "movement" (if you can call it that) has not been at all receptive to punx. Then again, with a bunch of white upper-middle class men running the "movement" what else can you expect. Homobigotry may be universal, but why can't punk overcome it? But no, keep on bashing the fags... help the Establishment with their divide and conquer plan of attack. thanx. Peace Love Anarchy,

Ray M./ POB 14/ Selden, NY 11784-0014

To anyone who will listen -

I guess I'm writing (or should I say commenting) on the Guest Opinion in issue #44. Why are people so prejudiced towards homosexual and bisexual human beings?! I don't understand it. These people are human just like you and the next guy, yet people treat them like total shit, inanimate objects, dirt, freaks of nature, etc., etc. These guys or girls are people too. Personally, I have no homo- or bi-sexual tendencies in me but some of my best friends are "gays, fags, queers" and they are the kindest, most caring people I know. They don't wear pink and have rubber-wrists either. I would have never known if they didn't tell me. The only thing different about them is their sexual preference, and why should that be any of my concern? I can understand why it could scare people, with talk of AIDS and other sexual diseases, but all these people have to do is be careful. Keep in mind, AIDS isn't a "gay" disease. Drug users get it too, as well as perfectly innocent people who just go to give blood. Maybe you don't agree with me, maybe you do. Everyone has a right to their own opinion no matter what side they're on. Right?! Write if you'd like, state your views I'll listen and respond. Peace, Unity & Longevity -

Becki/ 18-1/2 E. Oxford St/ Duluth, MN 55803

MRR,

I'm writing in response to Vicki of Taproot Farm from MRR #44. Where the fuck does she get off telling me that 'upper class have an unrealistic view of violence'. She should keep in mind that Siddhartha gave up all of his worldly possessions. She's telling me in this letter that since I'm a vegetarian I am not accepting reality--bullshit. She also says that slaughtering is done with respect. Am I just not accepting reality or are the animals in the industrial slaughter-houses really treated like shit? She also says that the deer are killed as 'warriors'. What exactly is a 'warrior' deer?

But anyway, that's not all I am writing to you about. What's happening to 'punk'? Why are we letting this commercialization destroy a once meaningful idealism? I live in Massachusetts and I recently attended a Gang Green show in Worcester at the Underground. First the charge was extremely expensive, $7 for a two band show. The show started late and the music wasn't even that good. For the price that I paid and the wait I think I'd rather buy an album and blast with some friends to get the

same effect.
S. Langlois/ PO Box 386/ Ware, MA01082

Dear MRR:
In issue #44 I saw a number of letters which, in their own ways, were critical of MDC. This rather disturbed me. I am no real fan of MDC but I feel obligated to say a few words in their favor. One letter of particular concern to me came from Montreal, Canada, and insinuated that MDC have a capitalist attitude when on the road. I tend to disagree with this. For starters, tour expenses include food, drink, shelter, maintenance of vehicle(s) and equipment, as well as an emergency stash of money. Furthermore when talking about Canada, working papers and the exchange rate of Canadian currency must be accounted for. Split that money among band members, roadies, and additional costs and you'll find that it does not go too far. Include the booking agent's cut and cancelled shows and you'll find the band is below broke, in debt. And yet, MDC still finds the money to kick to opening bands in need. In conclusion, I'd just like to say that on December 27, 1986, MDC played a benefit show at The Farm in San Francisco. The money went for a good cause. I'm sure that MDC will continue to donate their services to worthy causes. The money that MDC earn, they are in need of and deserve. As far as I'm concerned, their attitude is anything but capitalistic.
Dave Subcore/ P.O. Box 99284/ Seattle, WA 98199.

Dear Maximum Rock n Roll,
This letter is in response to Cutters' letter that was in issue number 45. I work in a laboratory in northern California that does drug testing. Cutters' letter prompted me to do some research of how certain techniques of drug analysis are done and their accuracy.
The part about the contact high might not result in the loss of a job. When a company runs a routine drug screen on an employee, the method used is the radioimmunoassay. This method uses a standard and if the quantity of smoke inhaled is low, the result is a negative. The low quantity in question is usually the same as the second hand smoke from others. It could be positive if the lab runs a more sensitive test like a gas chromatograph or a HPLC. These methods show how much of a substance is in the blood stream. For widespread testing it is too expensive.
The part about the lady having to fill the bottle in front of the guy is probably true but it happens. This is known as a legal drug screen. This happens when a person denies doing drugs and it has legal ramifications, such as a parole violation. I'm sure the place that had a guy witness a woman urinating could have handled the situation with some degree of class.
What would happen if president Reagan took the drug test? He did. He had a long time of notice before the test would take place, and the results were never made available to the public. Any addict could pass that test. I believe that we have the right to know if our leaders are doing drugs.
In conclusion I would like to say that it doesn't matter to the bosses out there. If they want you fired then you're history. We are at the mercies of those who sign our paychecks.
Courage,
Dan Rothbard.

Dear MRR,
I'd like to take this opportunity to straighten out a few inaccuracies I noted in the last few issues concerning the physiological effects of drugs and alcohol.
#1. A hangover is not caused by withdrawal from an overdose of alcohol. During the distillation and aging process, by-products known as "congeners" are naturally formed and are the cause of the hangover. The aging process helps remove many of these. The darker liquors have a higher congener count with bourbon having among the highest. Vodka on the other hand has among the lowest. There are many reasons one sometimes experiences jitters after a night of drinking but two major reasons that come to mind are first, the overcompensation by the body to what it perceives as an overdose of an organic depressant by the overproduction of certain neurotransmitters with stimulating qualities (i.e. norepinephrine). Secondly, blood sugar balance is thrown off by the pancreas going into what amounts to a hysterical reaction due to the presence of large amounts of alcohol. The alcohol molecule is so simple that it doesn't even qualify as a carbohydrate molecule (like regular sugar) and as it enters the body it is broken down much more quickly than regular sugar which means that the pancreas must go into overdrive in order to supply the hormones needed to break down the alcohol. Add to this the fact that the reason you get drunk from alcohol is that the alcohol molecule competes for available oxygen within the body and it is little wonder that one ends up with a hangover. This is why one of the best cures for a hangover is pure oxygen.
#2. LSD does not collect in the spinal fluid in a person's body. PCP does but that's a whole different story. According to the research done thus far, this is what happens when a person ingests a dose of clean (pharmaceutical) LSD-25: The drug goes to the brain where it performs an as-of-yet unknown function but it can be likened to a "flip-of-the-switch" type mechanism. The drug then heads for the excretory system and is actually on its way out of the person's system before they hardly begin to feel the effects of the drug. It is believed that the drug simply unleashes a large amount of neuro-transmitters that are already present in the brain and these cause the effects associated with the drug. Flashbacks are believed to be caused by a "learned response mechanism" much the same as post-traumatic-stress-syndrome affects some Viet Nam veterans who have flashbacks of combat that occurred in their past.
Hope I've straightened out some very common fallacies.
Peter Murphy/ 623-1/2 Woodward Ave/ Gulfport, MS 39501

Dear Max RNR,
NO NO NO NO NO! I won't do it! No, no matter how bad I want to, I simply refuse to replay to that idiot Allin's remarks. NO!
Well firstly I'd like to share a little fact with all our comrades in the fight against toll-free evangelism: they possess, in my estimation, very little, if any, technological ammo to counter the prank calls. Case in point: I've had at least three or four different names at my address receive 700 Club literature. Obviously the people answering their phones are dimwits when you consider that the following are all members of the 700 Club: Joe Stalin, Dan Ortega, Ho Chi Minh, Bill Rehnquist, Gary Hart, Col Gadafi, and Nelson Rockefeller. I'm dead serious. Well, famous names can get boring so it's fun to ask the operators why they believe in God and if they support the ERA. They usually get offended and sometimes hang up, but I'm sure we'll get over it.
On to other important topics, such as Nicaragua. The situation in Nicaragua's really tricky, considering all kinds of conflicting reports coming from visitors to said country. But I'm sure this doesn't justify mining a harbor (especially without Congress' approval or even knowledge!). Well ,this is my shot at Nicaragua--if Mr. Reagan wishes to stop Communist aggression, let's arm surrounding, NON-AGGRESSIVE countries (I guess that excludes Honduras), and if the Sandinistas attempt to export Communism, retaliate, but let's not go berserk, OK? Mr. Reagan claims the Sandinistas <u>have</u> crossed borders of other countries. True. But this was only done while chasing the Contras back after being attacked. Now if we follow along Reagan's line of thinking, if A tries to rob B's house, and B chases A back to A's house, A has every legal right to kill B, especially if B is a Communist!
Well I could go on about many other things, but I'm sure they'll be covered elsewhere. A special note to all fanzine editors: keep up the good work! Documentation is a necessary part of the scene, as are also new and fresh ideas! Peace and Democrats in '88,
King Corona

Dear Eugene,
In #44 you brought up the all too ignorant point that elections mean something. Bullshit. What does it matter if Rambozo Reagan and his ultra-conservative cohorts are thrown out of office? Gee, they might be replaced with middle of the road Democrats--what a grand change. We still get beat up by skins, bopped by cop clubs and mocked for being individuals. Do you really think that our God-blessed government will ever accept anything but normal, middle class citizens as being worthy of having human rights?
Freedom can not work through democracy, even the pseudo-electoral democracy we have in the U.S. Democracy is rule by majority and that sucks. What some person could ever want a group of their neighbors deciding such personal things as who they fuck, how they fuck, and even where they fuck. What goddam business is it of anyone else whether or not I shit in my living room or bathroom? People as a rule are herd animals who see something out of the norm as dangerous and bizarre. With democracy all we have to do to get <u>anything</u> banned is collect 51% of the voting public.
Yes Eugene, elections do mean something. They perpetuate the myth that democracy is anything but a farce. What this world needs is individual liberty, the freedom to do whatever you choose as long as that freedom does not interfere with the freedom of others--Anarchy. We need a world where the only rule is to respect others as equals. Sure, it's far fetched to believe that the powerful and strong would not overrun the weak in a peaceful world, but then it wouldn't be anarchy anymore, it would be a dictatorship.
Gary Malcoh/ 6015 W. Olive #102/ Glendale, AZ

Readers,
It is becoming very dangerous to live in America if you're different, according to Barry Lynn, Legislative Council for the American Civil Liberties Union, speaking in a Constitutional speech series at Ohio Wesleyan University in December.
"There is an increased amount of hysteria about people whose sexual identities or lifestyles are different from the majority's," Lynn said.
Lynn spoke on the Meese Commission's report on pornography and how much of a hoax it was. He said that from the start, the commission was biased and intent on getting rid of porn. When the commission first started, Lynn said, they stated that the purpose of the commission was to "find a way to curb the serious problem of pornography," thus destroying any objectivity whatsoever.
Lynn pointed out the fact that just as critics of the new right have no right to ban Jerry Falwell or Pat Robertson from television, the new right has no right to ban people like Jello Biafra or Larry Flynt.
Lynn said that the Meese Commission contradicted itself when it came to the question of obscenity. Obscenity was defined by the U.S. Supreme Court in 1970 as "Speech that does not convey ideas and is uncommunicative." The commission and those who want to censor and ban pornography contradict themselves by saying that it conveys a dangerous message and also calling it obscene, he said.
Lynn said that the pornography commission visited several American cities during its investigation. He accompanied them on a trip to a porn store in Houston. He said, "They wouldn't touch the door knobs of the peep shows. . .and they'd look at their shoes and say, 'Gee, how do you clean off your shoes?' and they'd laugh."
He said that the mentality of the commission and a lot of Americans is "I wouldn't do that! Yuck! Therefore, nobody should be able to do that."
Concerning the Dead Kennedy's case, Lynn said he thought the case would be thrown out of court because "that material (the Giger

poster), even under California statute, cannot be what was intended by the legislature when they drafted that obscenity law." (Note: the DKs have always contended that this was a political bust).

Lynn said he thought that Biafra, Alternative Tentacles, Mordam Records, etc., would win. He added, "But along the way, it costs a lot of people a lot of money."

He said the Dead Kennedys' case will have a deterrent effect on rock music in general. "There's a fear that, anywhere, you could wake up one morning and find that somebody has considered your record to be illegally obscene," he said.

Sadboy/ 337 E. Ocotillo Rd./ Phoenix, AZ 85012

Dear Max:

I'm sure everyone is aware of the state elections that have come and gone a few months ago. Undoubtedly there were unsettling laws proposed all over the country.

I live in California and there was a proposition to declare "English" the state's official language and therefore, all election material for power struggles to come would no longer be printed in any other language.

So here would exist a group of people that almost equal the white population in California, the "minorities". They are no different than any other man or woman. They are put through the same eternal hell that our government, with the aid of the bourgeoisie, is generous enough to share with everyone. They feel the nerve shattering frustration of living in an oppressed society. They are raped by the I.R.S. Let's face it, they have become citizens of the U.S.A.; but for some reason, many were suddenly about to lose their constitutional right to vote, which is supposedly guaranteed to every citizen blessed by this country's democracy.

Of course the thing passed due to the rich abundance of ignorance and closed-mindedness that we are so fortunate to possess in this state. Most people accepted it as a patriotic idea that would better America; which is exactly how the creators of the proposal intended it to be disguised. Much thanks also to Sylvester Stallone, Chuck Norris and "Red Dawn".

If the people would just stop and think for themselves for a minute, without all the camouflaged propaganda tearing them in every different direction; if they would just take a second to look at the undistorted facts, they would have quite a different and real picture to analyze:

1. Most people are aware that California is a pretty important state to capture in elections (such as the ones coming up in '88).

2. The minorities in California almost equal the population of whites. (That's a lot of votes.)

3. It's pretty common knowledge that minorities aren't real big on the Republican party because they don't do a damn thing for them (the minorities).

4. "Surprise!" The proposal was of Republican origin.

5. If the Republicans were to make it inconvenient not to mention impossible for many minorities to vote, they would have wiped out one of their biggest threats that opposes them.

6. Look at our respectable Republicans in office today and ask yourself whether or not you would buy a used car from them.

These inhumanities have slipped by due to all the flag-waving Americans that are blinded by patriotism and bigotry. Though there is no " banning of the press", yet, there might as well be when the politicians are allowed to flood the pages of newspapers with outright lies that the media is so eager to relay back to the people. The papers that will actually print stories that blatantly speak out against the norm are far and few between, allowing the conservatives to yell what the people want to hear. This whole era reminds me of a not-so-famous Hitler quote: "The people must not believe they are being manipulated, in order for them to be manipulated effectively."

Greg Ryan/ 808 Sutro Ave/ Novato, CA 94947

Dear MRR,

I'm writing this letter in response to the interview with Vinny of A.P.P.L.E., which I found really enlightening.

My thoughts are similar to his. However, I think there's a major difference. In my opinion, by nature the majority of people are selfish and greedy - not exactly "assholes" though. The reason our system exists the way it does is a result of the personalities of the people - it's a direct correlation. But I still think we should strive to improve our governments and the ways people conduct themselves. Either one should demonstrate and go against the system, or try to get power in the system so that he/she can change it, or just go somewhere where he or she doesn't have to abide by it. If someone has the gift of intelligence and charisma, he shouldn't go away from it all; he should try to do what he can for others who don't know better and who can be helped.

Like he said, anarchy is the ideal goal. However, anarchy is only an ideal goal for an ideal people - not for a world full of lots of greedy, selfish people. Otherwise, the world would turn to shreds by corruption. When people are free to do whatever they want to, they will need some kind of rules and structure to protect them from themselves, unless they are all good people, which they aren't.

For now our goals should be to promote people's good side rather than their evil side. He gave an example of this: that there should be a great incentive for giving soup to the poor and homeless, instead of getting next to no money or none at all and receiving no gratitude from others. The problem with the system right now is that it promotes capitalism and industrialization rather than goodwill and tranquility.

Tim Brown/ 350 Central Park West/ New York, NY 10025

Dear MRR and disgruntled students:

(Just a few more depressing thoughts in this season of holiday cheer). I have just finished reading Teaching As A Subversive Activity, a "no-holds-barred, all out attack" on our educational system. Written in 1969, it is still relevant to the present system. Basically, it questions about everything our schools consist of. It asks such questions as who decides what's worth learning?, how can we define subjects and are schools really teaching us to be original and creative? However, I found one glaring fault with the book. Although it calls for a drastic re-evaluation of our educational system, it does not discuss the teacher/student hierarchy. I will use the authors' comments along with my own views to support the thesis that school teaches outdated and trivial courses and also stifles free thought and creativity.

Do schools teach relevant courses? Good question. Let me define "relevant" as pertaining to and having some impact upon our present civilization. Obviously, courses where one is asked such questions as "How many steps are on the pyramid of Cheops?" cannot be classified as relevant. Who cares? Questions that ask for reasons and opinions are much more worthwhile and interesting. An examination of Egypt's isolation from the rest of the world and its effects on its society would be more effective in getting students to think.

Another example of the educational dinosaur is the typical history class. The one where we learn Columbus sailed the ocean blue, Cartier kidnapped Indians, etc. Do we ever examine the reasons for and the ramifications of these events? No, not until high school and by then one has become so conditioned into accepting what the teacher says, it's too late for original thinking. One always seems to be studying FACTS and not causes or emotions. Nothing seems to relate to today's society. This explains the lack of Indian studies in our school system. Sure, we learn about the Indians of the past, but what about today? Why don't we ask our teachers about these things? Which brings me to my next question. . .

In school, do we really think for ourselves or do we merely repeat what we've been taught? No really serious brain juice gets squeezed until high school and by then, one just accepts what the teacher or textbook says. It's too late for new and original thinking on the part of most people because they're used to having the answers written down somewhere and don't know how to think any differently. Maybe this is why so many people fail or end up frustrated. Maybe they simply are unable to think differently because of all those years of grade school.

Even when students do try to express different views or are involved in different learning processes (fanzines for instance), they are met with strong opposition. In my school's student handbook, parents are told to limit their daughter's/son's extra-curricular activities as much as possible. Can't have Johnny's grades suffer, can we? It doesn't seem to matter much if Johnny actually learns anything, just so long as his average stays up there.

Who decides what's worth learning and what isn't? And how can one divide learning into grades or courses? English almost always overlaps with History which almost always overlaps with Sociology, and so on. At most, course names should be guidelines.

When one "completes" a course, is one really ready to go on to the next "level" of learning or are we just kidding ourselves into thinking that learning is finite and has boundaries? As George Bernard Shaw said, "the only time my education was interrupted was when I attended school."

The people who decide what should be learned (actually, the words taught or absorbed would be better. Visions of classrooms full of sponges spring to mind. . .) have been brought up in the same sort of educational system, a system that does not allow for change or creative expression. They will, of course, be resistant to any new ideas, preferring the views they were brought up with. (Note: I apologize for this use of a nebulous "they" but I am unsure of exactly who the educational planners are. I guess teachers have some say but it has to follow the school board's guidelines).

Finally, I come to perhaps the most controversial aspect of our educational system, the teacher/student, master/servant relationship. The teacher teaches, it is up to the student to do as the teacher says. The teacher asks the questions and the student must have the answers. A course where students discussed the topic amongst themselves and asked their own questions would probably be more productive because the student would know what s/he wanted to learn and would not have the negative stimulus of tests or quizzes put on her/him. It would also eliminate the idea that learning is quantitative and static (when it obviously isn't) and would impose fewer limits on what the student is and isn't supposed to learn.

As a student, what can you do to make changes? Next to nothing, if you want immediate change, but if you're willing to go along with the system, you can eventually become a teacher or administrator, you must may be able to make some changes. Don't have any great expectations, though, school administrations are as inflexible as Reagan's stance on Star Wars.

Putting out fanzines or getting involved in current affairs/peacenik clubs helps you meet friends who share your ideals and gives you moral support. They also provide positive and creative approaches to learning. I wish I had more ideas of how to cope with school but I am personally going through a pretty rough stage so it's sort of hard to think positive thoughts. All I can really say, I guess, is that school is idealistically there for people to learn, so use it as such. Don't give up and turn off/tune out.

John Saunders/ 821 Desalaberry St./ Gloucester, Ontario, Canada k1J-6Y5.

P.S.--Just out of curiosity, does anyone know whatever happened to Extinct Publications? We sent them ten copies of our fanzine and never heard from them since, even after writing them twice. Maybe they're living up to their name?

Dear MRR,

I would like to announce the formation of a

new medium: it is called the Alliance for Liberal, Independent, and Creative Expression, or ALICE for short. It is a non-profit organization created to support the underground writer, poet, musician, artist or whoever. Support will be gathered via the creation of a fanzine, tentatively titled ALICE Underground.

With allusions to Lewis Carroll aside, ALICE Underground will be a showcase of underground art and literature presented via a bi-monthly fanzine. It will hopefully be kept afloat through the continuum of reader contributions. The fanzine will be reasonably priced and all those whose art or literature is published within shall receive a complimentary copy.

Whether the fanzine will include record reviews, band info or related subjects is still being discussed now. We will try to reach as wide an audience as possible though.

So if anyone has anything to contribute I would certainly appreciate it. Hopefully, it will be a new medium in which to be familiarized with all kinds of new, exciting and creative expression.

Send your poems, songs, artwork, comix, short stories and anything else creative to:
Stig c/o ALICE Underground/ 6704 Escondido Cyn. Rd/ Acton, CA 93510

Dear MRR,

I would like to send this letter as a warning. About 1 year ago, I made one of the biggest mistakes of my life - I joined the army. Some people in the scene tried to warn me; all my friends told me not to, but did I listen? Of course not. Now I regret it deeply.

It all started last Christmas, after I had gone through some really rough times and was dealing with some screwed-up relationships in the scene where I lived. It came to the point of suicide & severe depression but I made it through with the help of God (no, I will not get into an argument about God with anyone so please don't try to get me into one). Anyway, I needed money to go to school and there was absolutely none. (I had been fired from my job because of my hair color! They said I didn't look "All-American enough".)

One day, I happened to see Uncle Sam's propaganda on the TV. All the pretty packaging made $25,000 for school seem pretty inviting. they didn't tell me I'd become an expendable part in one of the world's biggest murdering machines. All my friends warned me but I went ahead and signed the papers anyway. My conscience was still with me a little bit when I took my job. I became a mechanic. I figured you really can't hurt anyone just by working on trucks. (I wish your issue #41 had come out earlier.) After reading #41 and talking a lot more with friends and doing some heavy soul searching on my part, I finally realized the actuality of my mistake and understood that no matter what my job was I would still be helping the machine run that much more smoothly. Now I've just been assigned to a nuclear missile unit in West Germany.

I feel like a piece of hypocritical trash! How can I say I'm for peace when I'm part of a war institution? I'm doing whatever I can against the missiles: demonstrations w/ the Germans, etc. but I still am a part of it and I hate it.

To top it all off, the army is one of the worst places to be a punk (aside from ethical reasons discussed above). There is an incredible amount of extremely closed-minded, hypocritically religious, "good-ole-boy", prejudiced (against anything not like them), woman degrading, super capitalist, "kill a commie for mommie" - assholes in the army. I'm not saying there's not some real jerks in the underground scene nor am I saying that I haven't met some really cool people in the army who are sort of in the same situation as me. I am saying that of all the places I've been, I've never been more "persecuted" than here. I'm used to getting hassled about my clothes, music, tastes, etc. but this place is ridiculous and I've got to live here all of the time for the next 3 years.

So, as a warning - I say to everyone who is even just toying with the idea of joining the service - DON'T DO IT!!! There's always some other way just take some time and look at all of your alternatives. Granted, money and a job and foreign travel and all of those lies look attractive, but it's not worth it - trust me.

I would like to end on a positive note. I've stumbled on a fantastic scene here in the town (Heilbronn) where I'm stationed. There's not a lot of clubs and shows are few and far in between. There's not even a really good record store in town. What there is is a real friendship and brotherly love between the punks here. It really blew me away especially coming from a scene in the States where there was a lot of fighting and bitterness between people, and where there was the attitude that you had to "prove yourself to be a 'punk' or you just didn't belong" while here this scene at least the punks accepted me right off (even though I'm in the army) and have really been good friends to me. Thanx for listening - peace & love & hope,

- The Rejected.

P.S. If you want to write (ideas about what to do in my situation, moral support, or even just to write) you can contact me at: James Yohn/ 235- 25-8753/ B batter 4/ 9th FA Box 53/ APO NY 09176. (All you need is a 22¢ stamp for postage.)

Dear MRR,

This letter goes out to all the skins who have happened to look at our EP insert. The drawing on the lyric sheet was graphically anti-skin. The picture was drawn by a friend of the band and was meant as a joke. Being people who don't like to piss others off, we hoped that people would see the funny side of it and laugh along with us. Anyway, we put it in without the proper forethought and some got offended. To those, we apologize.

This letter is not written out of fear it's just that we have the balls and brains to admit our fuck-ups. Future copies will not have this picture on the insert in the hopes that it will resolve any differences between us. If we pissed you off, we're sorry. -Impulse Manslaughter

Dear MRR,

We are SCRAPS, a french HC band and we want to tour the UK in July. Above all we are searching for squat-alternative gigs organizers. Write us.
SCRAPS c/o Radio Campus/ Raw Power/ Universite Des Scienes/ 5G655 Villeneuve d'Ascq/ France

Hello MRR,

I'm writing to you because I want to inform you that you wrote the wrong address in MRR 44 as to the distribution of the compilation record Sutura Eterna. The right address is: Camnasio G. Luca/ Via L. Da Vinci 1/ 22060 Vighizzolo di Cantu/ Como, Italy.

Dear MRR,

This letter is to any American promoters, zine editors or punks who can help the Canadian HC band HYPE with its upcoming U.S. tour in support of their new LP. HYPE has done a Canadian tour but is lacking in solid contacts in the U.S.A., so if anyone can help us out with info, bookings, etc., it would be greatly appreciated. We are mainly concerned with contacts east of and including Iowa, Kansas, Oklahoma and Texas. So, if you're in any position to help us out thru middle America and the eastern seaboard states, please let us know. Let's see the real Can-Am free trade!
Don/ Rueben Kincade Productions/ P.O. Box 1195 MPO/ Hamilton, Ont L8N 4B4/ Canada.

P.S. To anyone who wrote us but did not get a reply...the HYPE house burned down this summer and with it a lot of our mail and lists. Please write again! Tragic but true!

Dear MRR,

I would like to take this opportunity and use your glorious publication to thank everyone, absoloutley everyone, look here 'bro I mean everyone who helped us on our world wide tour of America. Let me tell you, it was an experience !!!

From being gloated at by dubious types of inbred descent in Roanoke, Virginia to Eddy Shred being reduced by a ghost in Athens, Ohio there were no regrets whatsoever, everyone treated both Ludichrist and us, (Stupids) very well, we only hope our humor didn't turn against us.

Above just about the whole of the States we would particularly like to thank Ludichrist, Kevin, Dee, Derelict, Blake, Chaz, Brad, Richard, Matt, Sean Duffy, Joe and Bobby, Jane in D.C., also Chuck in Philly, René in Houston, Kevin Bakos, Eric Cook, Tim Yo. (for getting the ad in, in short notice - you rule, just a tiny bit), and of course the ever notorious Johnny Stiff, yup, he did a good job !!!

One problem !!! We were selling L.P.'s on the pretence that they were green vinyl as we were told by Pete at Toxic Shock New Orleans, it was not until the end when Ludichrist opened up a copy that we found they were black. Contact Toxic Shock and ask if they'll exchange it, sorry about that !!! I guess this is a pretty boring letter for those of you who weren't involved, maybe you should when we come back !!! See you all in the summer !!!

Love, and plenty of thanks,
Tommy Stupid/ 5, Warrington Rd./ Ipswich, Suffolk IP13QU/ U.K.

Dear Tommy,

Am glad the tour went well and am really hopeful you make it to the West Coast this summer. Meanwhile though, if you could forego a week's Twinkies and root beer, then maybe you could save up the $20 for that ad.

See ya soon, Tim.

Dear MRR,

I am writing because there is something we feel the punks and the headbangers of the U.S. (who came to see our recent tour) should know. Firstly, before we played our first gig in the U.K., Garry, Nick and myself all stated to the fabulous (I don't think) Cal that we wanted to play some old songs because we knew his vocals to the new songs were shit. But Cal, being the main man, said "no way." He "didn't want to be associated with those morons" (quote) anymore. So we played 4 gigs in England and got the same response as in the States, after the London gig we told Cal we've gotta do some old songs. He agreed !!!!?? It turned out he'd only do "State Violence" and he sang his fuckin' weirdo voice to it. Jesus & me & Nick weren't in a position to argue as we were newcomers to the band and Garry joined when I did.

We jetted over to the U.S. totally depressed but we had to do the tour. After the 3rd. date, the 3 of us decided Cal has got to go. And we had to finish the rest of the 4 weeks tour. So, after San Francisco and Sacramento we decided (Me, Nick, Garry) to go back on again and play some old songs with no vocals which pissed Cal off but it let the audience know that something was stirring in the band. Anyway, in Winnipeg Garry told Cal we were kicking him out (this is after 4 weeks of continual arguments with him about his voice) so we got home in one piece and of course the talentless wanker was given the boot. What I'm getting at is all the people who came to see us and threw shit at us had only heard his voice the once - what about us ?? We had 5 weeks of it continually.

So now we have a new singer, we've put a load of old stuff in the set plus altered the vocals of Grave New World. Also, we've got some mega golden oldies in the set - so "Never Again" will the people of the U.S. and England have to put up with his wailing voice. (Was that a clue ?)

I know you people at Max R & R are totally pissed off with DISCHARGE but you didn't know what was going on

Yours sincerely , Steve (ex-SKEPTIX)

Dear MRR,

Hi all, my name's Sylvia. Me and my Mom are going to try to organize a protest against the Hollister, California Animal Shelter. My Mom lives down there (I'm moving there late January) and she recently learned that the shelter is

selling the animals to universities and laboratories for experiments. Anyone from the area (San Juan Bautista, Gilroy, Salinas, etc.) that would like to get involved please contact me. I don't know anyone from around there, so any help, input, suggestions, ect. would be greatly appreciated. Thanks a lot.
Sylvia Rowe/233 High St./ Modesto, CA 95354

Greetings MRR,
I have a problem you might help me with. I am trying to respond to a letter in #42 from Mas Yoy in Sacramento, CA. It was in response to Reid's letter in #38. I sent a letter to the address indicated and it was returned "NOT KNOWN". It is very important I get through to this person. Do you think the address (P.O.B. 1163571/ Sacramento, CA 95816) could have been misprinted? If you have no other address, could you please find space for this in hopes that said person will see it and write to me? Thanks much! Beastingly,
Rick da Be@st/ Beast Productions/ P.O.B. 2842/ Winter Park, FL 32790.

Dear MRR,
I'm trying to locate 2 people who sent off for the S.A.S. EP to me about a year ago. I sent the EPs, but they were returned to me, presumably because the two people in question had moved house. Anyway, their names are Arthur Shane (who used to live in Tempe) and Skot Pelkey (who used to live in Pismo Beach). Please you guys, if you're reading this, send $2 to my new address (at the bottom of this letter) to cover postage to you again - and send my your new addresses, and then I'll send you your EPs. I have reserved them for you - they're the last 2 copies I have, the rest were sold out about 8 months ago.
Also, while I'm at it, I might as well mention the new label that I've set up with a couple of friends - it's called Loony Tunes Records, and the first release is a comp EP called Splitting Headache on a Sunday Afternoon. We're looking for bands from all over the world for future projects, so why not write? There's lots of stuff in the pipeline. We also run a non-profit distribution, so if you want anything selling in the U.K. at cheap prices, then get in touch, OK? Thanks for the space.
Bobs/ Top Flat/ 23 The Esplanade/ Scarborough, N. Yorks/ YO11 2AQ, England.

Dear MRR and readers:
Tomorrow may just seem like another day to many people, but not for me.
Two hours ago I shaved my hair on the sides of my head. Sure, that may not seem too "wild" to many of you "big city punks", but for me, it is!
When I was finished shaving the hair off my head, I looked in the mirror and said to myself, "boy, am I ever being weird." Then I paused and said to myself, "No, I am just being myself!"
Anyways, what I am trying to say is that you should try to be yourself, no matter where you are or who you are.
I can't wait to find out how tomorrow will be, and if you write me, I'll tell you what happened, OK? Write:
Roy Liang/ Box 214/ Gimli, Manitoba/ ROC 1B0/ Canada.

Dear Maximum Rock'n'Roll,
The February 1987 "New York City Scene Report" was a joy to behold, and reading it wasn't bad either.
It is a pleasure, indeed, to see incisive, coherent, creative and in-depth reporting in your fine magazine--aside from which, writing articles keeps kids off the streets.
Yours truly, Barbara Gurwitz/ New York/ George's mother.

MRR -
This is in response to a letter from Sean Duffy in #45. His letter was a response to some complaints that BGK made against a club in Chicago called the Metro where he sets up shows. I not only want to defend BGK's complaints but also bring out a few of my own that've been brewing for quite some time. First of all, BGK claimed that the Metro wouldn't allow people to bring in anti-fascist/ anti-Klan flyers. Sean claims it's because people were bringing in racist/ fascist flyers so the Metro banned all flyers. He also says that MDC threw anti-racist graffiti stuff off the stage at the BGK show. Well the only reason MDC got to throw that stuff off the stage was because they smuggled it in in their guitar cases after somebody gave it to them and explained that the Metro wouldn't let them in with it. Sean also claims that people are allowed to pass out flyers outside the club and down the block . HAH! You can't even wait outside the club for a friend because there are always huge burly bouncers patrolling the block forcing you to vacate the premises IMMEDIATELY after a show. Before a show there are more of the same bouncers outside making sure everybody stands in an orderly line waiting to get inside so you can pay loads of money for the privilege of being searched and sneered at by yet even more bouncers. I have never personally experienced bouncer violence but I've witnessed plenty of it and at least one band has told me they were harassed backstage. Granted, not all the bouncers are missing their brains, some of them are decent enough and some are almost pleasant but some of them need to be returned to the ape house before the zoo notices that they're missing.
These complaints are all actually very minor but they lead into my main complaint - the Metro is solely concerned with making money, and lots of it, off the punk scene. I think that the flyer issue has nothing to do with racism. If the Metro was truly concerned with the issue of racism then they would let the racists distribute their flyers, first of all because it would make the people aware that there is a very real problem out there and it's breathing down their necks. It would also give the anti-racists an opportunity to confront the racists face to face. Banning racist material from the club is not going to solve anything. I think the real reason that the Metro bans flyers is that most of them are for shows at places other than the Metro. They're not concerned so much with promoting an alternative/ underground scene as they are with making money off it.
I want to make it clear that this is not a personal attack on Sean Duffy. He's put a lot of work into the scene and I know from personal experience that there are loads of hassles attached to promoting shows and it's often a thankless and disillusioning job. The fact that he's kept at it for so long leads me to believe that he must care an awful lot about the scene. But Sean, what's the deal? Isn't it blatantly obvious that the Metro is just using the whole scene for its own purposes? It's all just a big disgusting business venture. Chicago is a big city, there must be someplace else that's not so concerned with leeching off the scene.
I realize there are other people out there who've been putting on shows in other places and I hope you keep it up. It was the atmosphere at those types of shows that first drew me into the scene before I ever like the music. I hope that there will always be these alternatives in the future.
Elayne/ 428 Sunset Dr./ Wilmette, IL 60091.
P.S. Thanks to BGK for realizing the importance of avoiding places like the Metro.

Dear MRR Readers,
This is a pretty sleazy way to get my record want list in this issue, but that's the luxury of doing your own zine.
Anyway, here are some of the slabs I'm looking for:
ROTTERS - Sink The Whales - 7"
SOZZ - both EP's (Switzerland)
VICTIMS - Human Turd - 7"
DANSETTE DAMAGE - NME - 7"
DISORDER - Air Raid - 7"
DISORDER - 1984 - 7"
CHAIN GANG - Prostitute - 7"
CHAIN GANG - The Wrestler - 7"
DUNKLE TAGE - EP (Germany)
I've got lots of good trade items, so write me c/o MRR. Tim

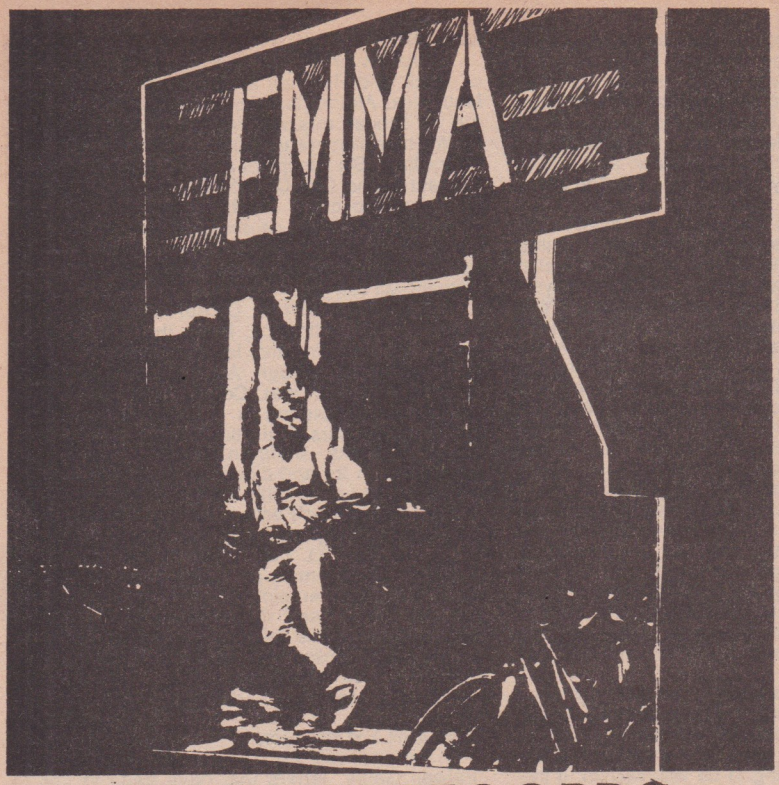
Hello MRR,
Thanks for the story on the plight of a little ol' Rock and Roll hall in the deep South--the Metroplex. All the hard work payed off. Permits are no longer required in Atlanta except for Adult Entertainment employees. Thanks to City Councilman Bill Campbell and the realization of the rest of the City Council that the ordinance was unenforcible and unconstitutional. However, Jim Fleter, co-owner of the Otherside Bar & Grill, is still facing battery charges on January 28. Hopefully, the success of the moment will carry.
City Councilman Dozier Smith, who proposed the ordinance, knew that the main reason for enforcing this law would be to stop drug trafficking through Adult Entertainment spots, not the Metroplex. Consequently, Smith's district encompasses a number of Adult Entertainment bars. The Atlanta Police Bureau's Liquor Permits Division jumped on the opportunity to try and close the Metroplex, the only all-ages venue with a stage room that is all-ages (no alcohol) with a full-service bar on the otherside, seperated by a grill and a wall. Smith said that Lt. Lee, head of the Permits Division, asked him to propose the ordinance. Many Metroplex employees and patrons feel that the police used this ordinance to close down a liberal venue that is within the law. Little did the fascist police know that Atlanta's music scene is a force to be reckoned with.
Lisa Bishop, Metroplex bartender

Dear MRR and Readers,
I've passively sat by and read a number of "Falwell Game" letters that have been in this zine for quite some time, and now I've finally got to voice my opinion. In a zine that carries the many varied "Punk-Hardcore" messages of freedom, individuality, acceptance and unity it is startling to see the continued acceptance and apparent promulgation of these childish games that seem to be based on religious prejudice. As an atheist I am humored by Falwell and his cronies, and publications such as the Plain Truth, but it angers me to see people trying to destroy the religious fanatics by playing these games. This is not a situation like free phone calls or glued stamps that have been associated with hardcore, because any harm that results here is incidental and not the primary cause for action. In an underground that I perceive to be dedicated towards progression it upsets me to see so many involved in trying to hold others back. I certainly do pity those who have been taken in by religious scams, but I pity those whose actions are devoted to playing games with these people even more. It seems to me that the efforts these people must go through to get 60 tapes from the Mormons or cause Falwell a $1 million bill on his 800# could be used in a way to help themselves and others. For those who can't find something to do after kicking the harassment habit, just leaf through the pages of this zine, 'cause there are plenty of good ideas in these pages. Stick Tight,
Dave Stein/ P.O. Box 22279/ Albany, NY
P.S. For shows in Albany, NY write or call (578) 465-9475.

Dear MRR,
Good news Falwell haters, Jerry has a toll free # back and needs more money. Let's try to make sure he does not get it. I know we can do it. The # is 1-800-322-6722. We did it before and I hope now we can do it again.
Your friend, C.D.

ANNOUNCEMENT

Any bands around the world that would like to send in a painted banner for hanging at the Gilman St warehouse are encouraged to do so. Please send in a 3'x2' or so sized banner (larger are OK if extra special). Individuals are encouraged to send in banners too, dealing with things on their minds. Send to MRR address. Thanks



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That's why Emma wants to be more than a concert hall. Emma wants (via the music programming, but also for example, through exhibitions) to support activities and initiatives which come out of a movement. A hall like Emma, out of (political) choice, takes part in initiatives like putting out independent records and promoting, distributing and selling them. Such activities show that it can also be done without commercial interference and apart from the established music industry. Cultural freedom is a weapon for you and others to help create what you need to feel independent. For this you don't have to go around preaching the world revolution (because then you have to wait a little while).

You don't have to set out the task of immediately overthrowing the entire music industry or society. And it's not really necessary. Because what's more fun than getting in their way? So, see you in the noise barricades. Or in Emma. For example.

-P.S. Idiot (April '86 - From the Emma Compilation)

This record is a historical document of the now closed EMMA. It has been replaced by the new Van Hall in which the same spirit lives.

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* 'Out Of Step' is 3.50 in the U.S.A., regular Ⓑ prices elsewhere.

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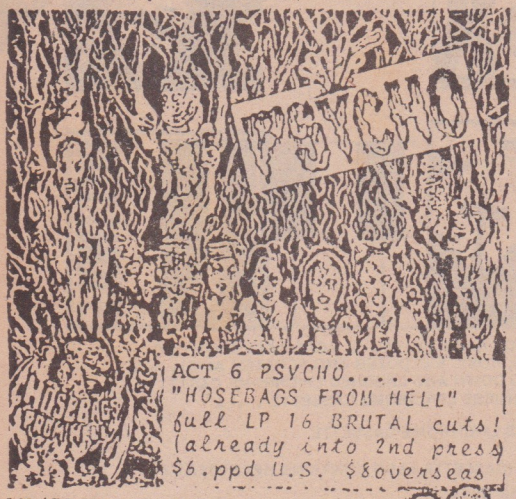

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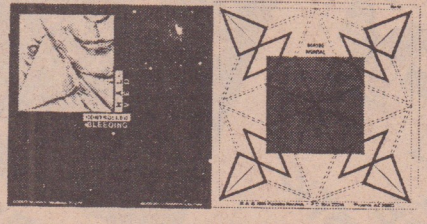

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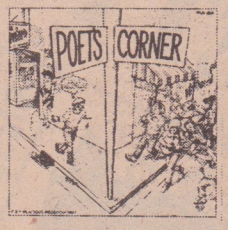

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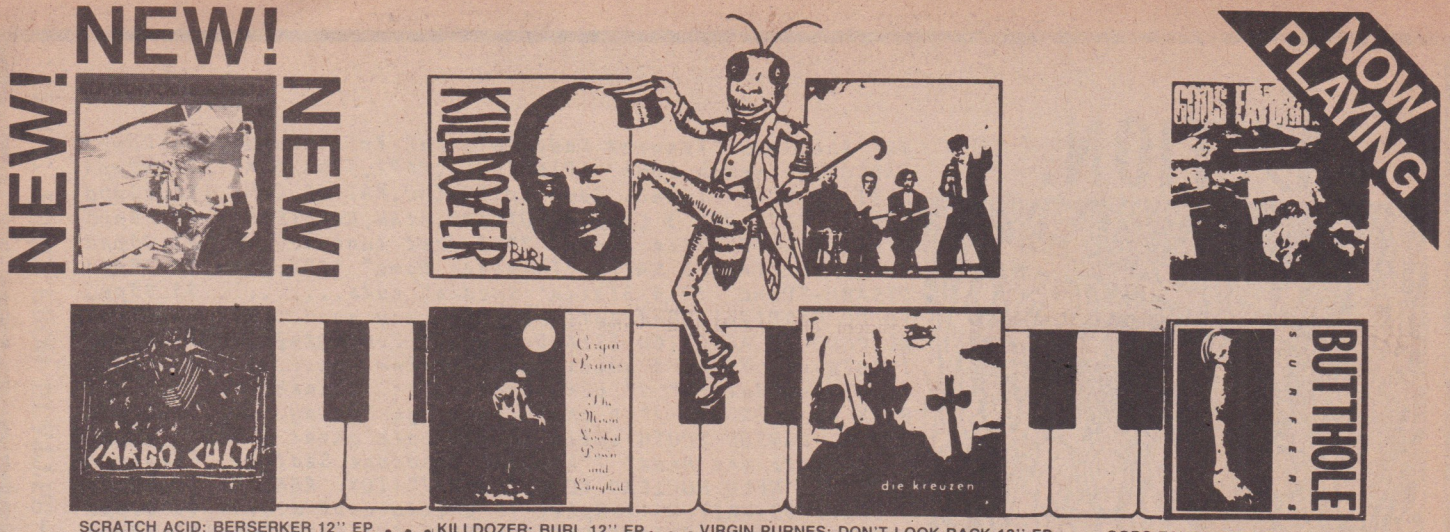

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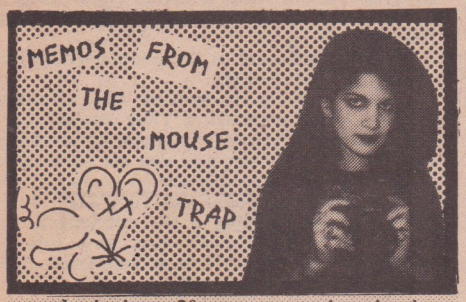


In the last 20 years or so there has been something terribly wrong with our government. I don't know if we have been lied to all along or if we've just been aware of it recently. According to some people many years my senior there was actually a time when when you could believe what the government told you and that the little signs you see that the government approved meant something. If you were an American in a foreign country you gained respect. Recently it seems that the seal of "made in America" is almost a guarentee of how to "cut corners", and American tourists in Europe don't even admit to being American if they speak another language for fear of bodily harm. If I am not a manufacturer or have never been to Europe why should I be lumped into the decadent American stereotype? The answers lies within our government.

The American People are identified with the shortcomings of the government, the same way in which the media portrays the people of the Soviet Union, (as communists out to take over the world.) The rest of the world sees Americans as egomaniacs and hipocrites.

With the growing internal problems that the Reagan administration and previous administrations have experienced, it's time to for a massive overhaul on Capitol Hill. We have seen that Reagan has delagated responsibility so much that things have gotten out of hand. If you have ever listened to one of his speeches, he double talks worse than any other politician I've ever seen. It has also become quite apparent that one man, the president, can not have a thorough working knowledge of economics, foreign policy, domestic affairs, military strategy and women's rights.

Each one of these fields has its own experts that advise the president; this is a community called the Cabinet. But, now it seems that our leader is so uninformed that even advice such as the Cabinet's doesn't quite help.

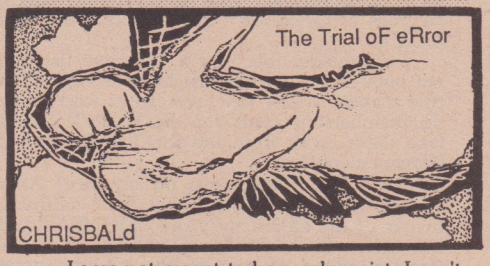
The world is getting more and more violent and with the political and social web that has been woven nobody should expect one man to be in charge. Even with the Congress as a watchdog, I think that the presidency should be run by more than one person from different political backgrounds. After all, major companies have a board of directors and the Supreme Court has nine justices. Each person would be a specialist in a different field, and each person would have a cabinet of advisors. Before a major decision is made, they would all convene then approach Congress. This system would take the strain off of one person. It would also alleviate the interjection of personal inequities like those of Reagan's--toward abortion and prayer in school. This idea is still a democracy and people would still vote as usual. This system is not perfect, though it would call for the irradication of personal ego trips and lust for power gains which have become a trademark of politics. "The panel system" would also require the complete trust of each member between themselves. (Maybe I'm asking too much of polticians.)

With this panel system of government each specialist would work in his or her field and all problems in our country that need immediate attention would receive. Domestic affairs will not run second fiddle to overthrow of foreign governments on the executive agenda. There is only 24 hours in a day, and 8 are spent sleeping--one man can't cover everything.

When you think about it, being the president of the United States is a really thankless job. And over the last few years each president has become less effective in holding together the integrity of the United States, both internally and abroad.

My brief outline is very general and basic. I am not a politician nor an intellectual. Maybe I'm oversimplifying a major problem, but if the system stays the same as it is now - where people aren't told the whole story - and laughed at by the rest of the world, then you know it's time for a change.

Finally, I'm not a communist, anarchist, or conservative. I'm an American and at this point, like many other people, not very proud of it. I have no other place to go, and would love to see our country regain some of the integrity it has lost. I'm just exercising my freedom of the press - and who knows - that may someday be gone too !



I was not meant to be a columnist. I can't stand meeting these deadlines, and I think faster than I can write. Thus being unable to communicate sound thought I suffer you through this intangible mess. Exposing my own confusion as a source from which you can add to your own. Now this doesn't seem very beneficial to either party. However on occasion I am struck by a thought that works its way into words that I feel should be liberated from confines of my head. Being lucky as I am to have this block of printed words in which to place these fine thoughts, I will try my best to continue making sense. I make no promises, since it is unlikely that they will be kept.

The last thing I remember writing made so little sense that I have chosen to forget it. If this ever sees print it might be a good idea to forget it as well. Recently I was asked to leave a restaurant at which I was a fairly regular customer, for having the gall to dye my hair blue. They apparently had just come up with a new rule about however much I planned on spending there was below their minimum. Fine with me, I'm sorry for the poor people whose dinner was ruined by my unsightly appearance, as I recall there were only four of them in the whole restaurant at the time. I'd also like to take this opportunity to thank the waiter for the water which he served me and also the manager for saving me some money, I went home and ate some bread. I admit at the time I was a little angry, but in retrospect it makes me feel assured that the way I am is the right way to be. It makes sense that if I reject society, society in turn will reject me. What bothers me now is where now to draw the line between society and humanity. It takes humans to make societies, in fact we all exist in some form of society, whether it is the mainstream, the underground, the in between, the tribal, or whatever. It is all some form of social interaction, based loosely on some sort of common interest or predicament. The line is harder to draw if it is highlighted by the ever present element of bureaucracy, the wonderful ability of humans to complicate things with their own opinions, greed, and lack of consideration. To which side does it most apply - humanity or society? If one could write it off to society and its apparent evils, then fine, we reject society, become hermits or nomads and live life happily. On the other hand these problems are brought into this social connection by individual people, thus making a firm link with humanity. How then does one reject humanity and continue to function on this planet? I suppose the quick witted would all shout 'suicide' were this a speech to a live audience, but I don't count cop outs as relevant answers so back to square one. It seems there is a problem, the only answer I can find is - you can't. Why even try? It isn't even the point. The new problem is if you can't separate society from humanity, how can you eliminate the bureaucracy? This is starting to get like algebra. I didn't do so well in algebra, and think my questions are leading us into a blind alley.

Now we are in the same place, I've been here for a while without making much headway. With this on my mind as well as the weight of many other dilemnas I was just about to break out the survival gear and head for the woods. I was practically on my way out the door when I received a letter from my friend Susanne from Amsterdam. She was responding to my last attempt at making sense that was published in this fine magazine. In the letter, after telling me about her own confusion with the state of things, she went on to tell how she dealt with all the turmoil of trying to coexist with other people. Basically she wrote about finding the right balance between the time you give to others and the time you save for yourself. It was a lot more detailed but this was the point that found me reevaluating my own situation and realising that it was not a hopeless situation I was in. I found out by removing myself from the line of fire whenever it was starting to overtake my resistance that I was able to sustain my strength against the constant pressures of life.Through this reinforcement of my self value I was able to rid myself of a lot bureaucratic hell that was only serving to steal away my sanity (if you could call it that). Not that this is some amazing discovery never before made aware to mankind, but that in times of confusion the logical actions are the hardest to see. I have learned that the value of communication is the sharing of ideas, and that is the point of society that I for one cannot reject.

I was madder than Ed Meese getting caught at a peep show with his cock in his hand. Here are these self-righteous cretins accusing me of repeating myself and then they go out and do exactly the opposite of what I said in the first place. Of course I repeat myself: if you didn't get it the first time, I have to try again.

So, after over 30 columns we're still stuck on the "What is Punk?" problem. Most recently we've seen it emerge here in New York with the Chris Williamson Rock Hotel shows. (I just went to one last night, by the way - Leeway, SNFU, Bad Brains and somebody I missed. First time I'd seen SNFU - WOW!) In addition to the letter he wrote to MRR (2 issues ago), Chris again agreed to

speak to the APRC about "the problem".

This time, Dan, the editor of Smash Apathy, had the balls to show up to face the person he was accusing. He denied previous rumors that he was "intimidated" from going to the last press conference. There were a few concrete issues - nasty bouncers, press & radio treatment, ad screw-ups. I don't want to go into those details here, I think Jim Testa would be the best one to contact for the hard facts. I want to talk about the soft "ideological" stuff that was behind it all.

Dan brought up the fact that the shows were big. "You want small shows?" said Chris, "put on small shows." Dan didn't know about that. Dan said that things weren't political. Chris said, "You're right! Yeah, we put on MDC (snickers from the crowd), CCM, and others, but we're not political. Our concern is about the music." Dan seemed to think this was bad. He suggested Chris do political shows.

"Okay," said Chris, surprising everyone, "you find me the place willing to do it and the right cause and I'll put on the show." Dan didn't know about that either.

"You're making too much money," said Dan. "Punk rock isn't about making money."

"On a sell-out show, I make about $1000," said Chris. "I'll be glad to give you an itemized account. On lots of shows I lose big bucks - but the bands always get paid." Dan shook his head, not knowing about that.

Chris was obviously frustrated. "What should I do?" he asked.

"Pull out." said Dan. About that time, I was wishing Dan's father had done exactly that some twenty years ago. Here was a guy, Chris, who came to New York as a musician, got caught up in the Disco scene, hated it and decided to do something for himself. He worked years and did it. Now some kid with either rich parents or a job he hates is telling him to quit.

Of course things didn't get much further, but the issues were clear. There are two sets of people: one side thinks that punk rock is whatever people who like punk rock say it is. It can be big or small, cheap or expensive, fun or serious, political or musical or any combination.

On the other side there are the anarchists who believe that punk is a whole set of complicated rules and that if they aren't followed to the letter, the violater is somehow a traitor and "not a real punk".

With the former group it doesn't matter, but the latter group has a problem. How do you know if someone is a real punk or not? I mean, you could be talking to this person you think is perfectly nice and then find out she's "ripping off the scene." You just NEVER KNOW!

I pondered this problem for awhile and then it hit me! How do Masons know if a person is a Mason? How do your frat brothers at your local college campus know if someone is a brother? MEMBERSHIP CARDS and SECRET HANDSHAKES!!! Why not do the same for punk rock? I can't describe my plan for a secret handshake - there are too many poseurs, capitalists and opportunist spies reading this zine. But I can describe what you've got to do and believe in order to qualify for a membership card. And what happens when that card gets invalidated.

The underlying premise is that person is either neutral, or (in honor of Dan) a member of People United Not Knowing Stuff (P.U.N.K.S.) or those Ripping Off The Scene (R.O.T.S.) P.U.N.K.S. get membership cards. R.O.T.S. have their memberships cancelled and are boycotted. So, in order to help the anarchists do what they like most - make rules - I will propose a few for starters.

1. P.U.N.K.S., if they play in bands are allowed to make money equal to gas fare (ONE WAY ONLY!!) to the show plus sixty two cents for each broken tooth they suffer from stage divers kicking them in the mouth. If they make any more than that, they are R.O.T.S.

2. Photographers, fanzine writers and editors, and others not in a band can be conditional P.U.N.K.S. if they don't make any money from what they like to do. If they LOSE money, then they are entitled to permanent membership.

3. All managers, promoters, and club owners are automatically R.O.T.S. unless they lose money every show. Then they are neutral. They can never be P.U.N.K.S.

4. Any show that has a PA of larger than 6-1/2 watts or microphones that work is R.O.T.S.

5. P.U.N.K.S. live from an allowance given to them by their parents. If this is not sufficient, they are allowed to hit up R.O.T.S. for spare change at major intersections in large cities.

6. P.U.N.K.S. can earn money working, but it has to be a stupid boring job - preferably manual labor - having nothing whatever to do with music or anything else that's fun.

7. P.U.N.K.S. have to agree to play (or render other services) for free at any time provided the person who asks them says it's a "benefit". Asking what the benefit is for is R.O.T.S.

8. Anyone who has a record label must put out any band who asks them. They must pay the band, even if they lose money. (However, if the band accepts this payment, they are R.O.T.S.) Losing money itself is a requirement for any label that is not R.O.T.S.

9. Anyone who has reached puberty is immediately assumed to be R.O.T.S. They can prove themselves P.U.N.K.S. by giving up meat and taking an industrial job.

10. Girls, homosexuals, Negroes and foreigners are automatically P.U.N.K.S. unless they dress or act like girls, homosexuals, Negroes or foreigners - in which case they are R.O.T.S.

Of course, this isn't a complete list. I'm not enough of an anarchist to be a very good rule maker. In any case, we can at least make up membership cards for the P.U.N.K.S. and take them away from the R.O.T.S. There will be refinements later.

POSTSCRIPT: Is there egg on my face? After writing this I found out that Ted Gottfried, owner of the all-fanzine store SEE/HEAR and his nice little girlfriend Nancy Breslow (former editor of one of the all-time great fanzines Short News) were beaten up by a bouncer at one of Chris Williamson's shows. Nancy had her nose broken.

Naturally Chris was not to blame for the actions of his bouncer, but a response IS his responsibility. Of course, the bouncer should be fired and Nancy and Ted given enough money to pay their medical bills AND to help ease the pain and hassle. Most importantly, Chris should say in person, in print and with a sign in the lobby, that any misconduct by bouncers should be reported to him and his office. He will fire any bouncer who abuses the audience at his shows. I don't know what will happen. You'll be informed.

Gardening with Eugene

INTOLERANCE

This column is dedicated to all the wonderful people who wrote me after I came out in favor of legalizing all drugs.

A couple of weeks after my column appeared, lo and behold, there was a guest column in the Los Angeles Times by a former prosecuting attorney, now retired. His concept was to legalize all drugs. Based on his many years of experience within the legal system, his conclusions were that absolutely nothing we are doing is accomplishing anything.

Of course he got lots of angry mail, and he got a lot of letters agreeing. One was from a former narcotics detective, another from a former chief of police.

A lot of people are terrified of change, though. They like to think of themselves as progressive, but when it comes right down to it, any kind of serious change would be too much for them.

I'm afraid a lot of the people who wrote me fit into this category.

Some of them are of the so-called "straight-edge" persuasion. They condemn any use of drugs, anytime, anywhere, by anybody. One toke over the line and you are an asshole. Secretly, people like this are 16 years old and will always be 16 years old. They deep down think a girl in Playboy -- or Tom Selleck -- is really sexy. They have lots and lots of problems dealing with their repressed little souls and I wish them luck.

They are intolerant. So are the ones who bring up their religion. Religion and intolerance seem to go hand in hand. It's the missionaries' underwear. Somebody wrote in mentioning "Reverend Ian". Of course, nobody needs drugs when they have a "Reverend Ian."

Someone was aghast that one of my daughters might see a joint!

Children are growing up in a different world these days, but they never thought about this because the only way they will have children is perhaps a midnight visitation from "Reverend Ian."

Parents in my mother's generation didn't know pot from heroin. My mother's reaction to someone smoking pot was the same as if she found you dead on the bed with a needle hanging out of your arm. Her and all her friends and all my friends' parents were the same. They knew absolutely nothing about any of the drugs and were throwing up their hands in despair trying to figure out what to do about it.

And of course they were too proud -- or intolerant -- to seek out help from experienced drug counselors, or to read up about it. I gave my mother a book on drugs once and expected her to be interested in finding something out about them. Instead, she was horrified. To her, a book on drugs was just as bad as the drugs themselves.

I think it's good that this generation knows a little more about the subject. Maybe that will help! Maybe not. We'll have to see. Leave it to a bunch of do-gooders to immediately assume the worst. They want the worst for themselves so they can agonize over it; and they want the worst for everyone else so they can feel superior.

chapter 2: BUTTFUCKING IN CANADA

Here's a bizarre footnote in the always fascinating history of censorship in this continent. Back when I lived in Canada, hard-core porno was pretty much a no-no. Sexuality in print went about as far as Mayfair and Penthouse magazine, and beyond that was under-the-counter or over at the cop shop where the Friday night stag film fests were legendary.

As the years went on, things loosened up a little until it's actually possible for adult Canadians in some provinces to rent movies where they show erect penises.

In North Carolina, about 10 years ago you could see such material just about in any part of town. Now, you risk prosecution.

The tables have turned? The Fundamentalist fervor is sweeping the U.S.A. but ignoring Canada?

No, not really. I picked up a copy of Hustler at the Calgary airport and realized that there is indeed heavy censorship, except the Canadians have decided to focus on only one thing: buttfucking!

In North Carolina, only photography is censored. No printed word material about say, blow jobs or fucking, has been censored. It is perfectly legal for me to sit here and write this article full of the word "buttfuck".

In Canada, however, it is illegal to write about buttfucking, even. I noticed this in the Hustler. Anytime there was a mention of buttfucking, it was completely whited out, as if

a laser had zappped it off the page.

The center spread was a shot of one woman licking another woman's clitoris, in full color. This was perfectly okay with the Canadian censors. (And, if I may throw in my own two cents, I didn't mind looking at it either.)

However, in an interview with one of the "models", the subject of buttfucking came up.

However, the way they write about it in Canada is to say the subject of came up.

Here is part of the interview.

HUSTLER: Cinday, what do you think about shots?

CINDAY: I'll straight fuck for four days if they want but I stay away from .

HUSTLER: Completely? Not even a little now and then?

CINDAY: I dont like to on film. There was once this guy who wanted me to

in a hotel and then

I said "Of course but wait until I

over." He couldn't wait!

HUSTLER: That's a great story.

Sounds good to Eugene, too, but I didn't get to read it because I happened to be in Canada at the time and the story had to do with buttfucking.

When I get home, I could read the middling words in a domestic edition of Hustler, except the magazine has been pulled off the shelves because the pictures are considered offensive.

A few weeks later some guys from a Gay Rights group in Toronto told me that you could run into serious trouble bringing any kind of literature about buttfucking across the border.

Just what we need! Something else to worry about bringing into Canada.

I'm just curious whether the film "Deliverance" will be censored. It could lead to a ban on assholes in general, which in North America could mean quite a population drop. Maybe cheap apartments in New York might result. Then "Deliverance" would definitely be banned, because it stars Burt Reynolds.

Butt anyway. I also noticed that in the back of the Hustler, the only sexual ads that were censored were the ones about buttfucking. All the stuff Jesse Helms hates -- S&M, blow jobs, phone sex -- were all available in Canada.

ALL NATURAL MARIJUANA

Actually the best letter on the subject of drugs comes from a guy who is worried that, if legalized, drugs would be subject to the usual nightmare of additives, cheesy ingredients, bogus packaging.

Hey, everybody doing hard times for drugs! Take comfort in these words of wisdom!

It made me think of the problems people have buying apples that aren't coated with waxy insecticide poison. Until now, there was no solution. But of course! Make apples illegal! Chadbourne/ 2306 Sherwood St./ Greensboro, NC 27403-2127.

I recently saw the much talked-about movie "Platoon", which purports to show the Vietnam War the way it really was. While it was very realistic and did not romanticize events there, it still was "Hollywood" in a sense, mainly because so much action was crammed into such a short period of time. But my real feelings about this movie (and all the other movies about Vietnam, be they "pro" or "con") is that they all fail to bring to light the real reason that the U.S. can continually get involved in such ventures: we fail to see the lives, needs, and realities of the people living there. Asians are almost always portrayed superficially, as personality-less background characters, and it is this ethnocentricity that enables Americans to keep fucking over the Third World. I, for one, won't be happy till I see a movie about Vietnam that shows events through the eyes of a Vietnamese. I won't hold my breath.

On to other matters: a few bands have really impressed me lately. The Detonators came through town again. A great band--live, they sound like early Stiff Little Fingers meets Toxic Reasons on Redondo Beach, where they hail from. Great guys too. They hardly ever get to play down southland, and have been shit on and disappointed many, many times, but still they persevere. They support the other bands on the bill, and are true "punk" in the good old sense of the word--they simply believe and act on those beliefs. As Martin said, "They wouldn't begin to know how to sell out." They deserve all the support people can give them.

I also was moved by Youth Of Today from NYC. Their performance really conveys singer Ray's serious, thoughtful nature, as well as a fine spirit and fun too. I'm glad that there remains some idealism and humanity in East Coast hardcore.

Without going into details, I will say that our warehouse project is underway and holds a lot of promise. Whether our community is up to the challenge remains to be seen. The hard physical work is over, but now begins the even harder task of creating the social fabric. I will say that we have had a dozen shows and no fights, but that's not enough either. What really matters is whether this scene can overcome its apathy and take responsibility for its direction. It's too easy to let 20 or 30 people develop things, and I won't consider this project a success until hundreds of people get directly involved in adding the depth and imagination this (and all) scenes really need. One immediately gratifying note: I've heard from several other scenes about their newborn attempts at creating similar projects. Great! For some absurd reason, I feel very optimistic about being able to turn all the negativity and superficiality around. Keep fighting!!

Now, feast your eyes on this little ditty which appeared in various papers around the world. Sounds pretty familiar, eh. I guess the West has no monopoly on ultra-patriotic, violence-prone jerks. Amazing, the Russian equivalent of flag-waving, nazi straight-edge skin types. Hmmm, I wonder if they wear little hammer-and-sickles sewn on their jacket shoulders?

Moscow youth gangs beat up punks and hippies

By Tony Barber
REUTERS

MOSCOW — Gangs of teen-agers who say they are defending the Soviet way of life are roaming Moscow at night beating up punk rockers, hippies, break-dancers and fans of heavy-metal music, an official magazine said Monday.

The teen-agers wear thin black ties and checked trousers, take a keen interest in karate, boxing and wrestling and give each other nicknames such as "The Hare," "The Iron" and "Mellow," the magazine Ogonyok said.

The article, written by a man who said he had been attacked by one such gang, provided a detailed portrait of a youth movement that appears to have sprung up in reaction to Soviet trends imported from the West.

Ogonyok said the teen-agers arrive every evening on the electric train from Lyubertsy, a suburb of Moscow about 12 miles southwest of the city center, and thus are known as the "Lyuberites."

It quoted one hippie as saying a gang of Lyuberites stopped him on Karl Marx Prospect, a busy street that runs past the Kremlin, and asked him why he had long hair and whether he needed money for a haircut.

"Then they stopped passers-by, brought them up to me and asked them how they could bear to look at such a disgusting person," the hippie, Yevgeny Dmitriev, was quoted as saying. "Then two of them grabbed me and a third cropped my hair with scissors. Then they beat me up."

Ogonyok quoted a punk rocker as saying a gang of Lyuberites set upon her in a park as she was returning from a discotheque. "I was lucky that they didn't beat me up half to death," said Yelena Borisova.

Most Soviet self-styled punk rockers, hippies and heavy-metal enthusiasts are much more restrained in behavior and dress than their Western counterparts, but the authorities still discourage their activities.

The article's author said he had asked one Lyuberite why he and his fellow gang members traveled into the city center. "We go into Moscow in order to beat up punks, hippies, heavy-metal fans and also break-dancers," the Lyuberite replied.

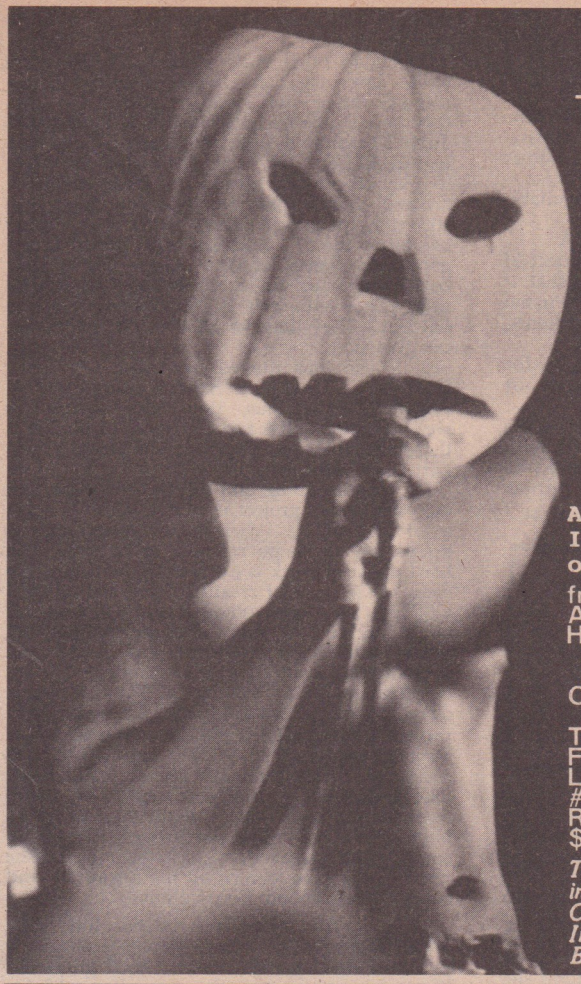
Another gang member was quoted as saying: "Hippies, punks and heavy-metal fans are a disgrace to the Soviet way of life. We want to clear them out of the capital."

Ogonyok said the Lyuberites had their own battle hymn, one stanza of which ran: "We were born and grew up in Lyubertsy/ The center of terrible physical force/ And we believe our dream will come true/ Lyubertsy will become the center of Russia."

Many Lyuberites are puritanical by nature and do not drink, smoke or take drugs, Ogonyok said. Some practice weight training so seriously that their rippling biceps are visible even under heavy clothing, it said.

Ogonyok said it was unclear how many teen-agers belonged to the gangs. Even when they grow up, many Lyuberites continue to view themselves as guardians of morality and rob people whom they consider to be speculators, the magazine said.

Ogonyok said the police's ability to protect hippies and punk rockers was limited because many victims of the Lyuberites were reluctant to have dealings with the authorities.



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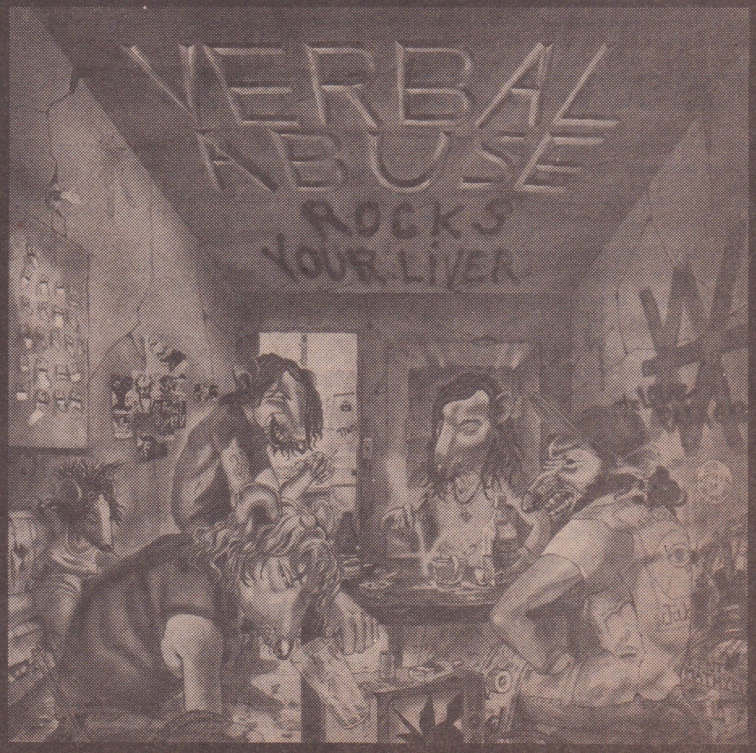

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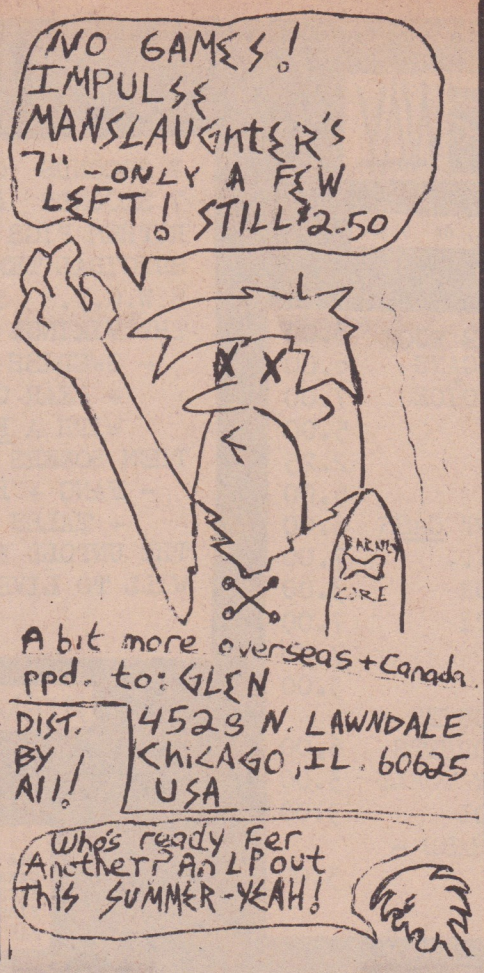

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Portland-a city of thorns and much action.

POISON IDEA have changed their line-up, long time members Tense and Dean Johnson have been booted, and from MAYHEM, Steve has been added on the drums, while Eric joins Pig on 2nd guitar. Now if they'd only play out... FINAL WARNING has called it quits, guitarist Simon has joined NAPALM BEACH, and bassist Tim has been recruited into the 'new' POISON IDEA... I.B.C. has an all new line-up, second guitarist Preston from NRA has been added...NRA has broken up, other members whereabouts are unkown. LOCKJAW; all the facts are not known, so there's not much to say...

DEAD CONSPIRACY are dead, they have broken up after only a shakey six months together, vocalist Mark and guitarist Chris say fuck off to other members, and begin once again on their own. ANATHEMA are still around, I couldn't say if that's totally tentative, but I'm pretty sure... WEHRMACHT have just recorded for an album on New Renaissance records to be out this spring... SPAZZTIC BLURR are a new Portland band that have just recorded a demo called "Bedrock Blurr"... THE OILY BLOODMEN are still oily before oily was cool!... THE S.L.A. are still tooling around with releasing a second LP, to possibly be released on their own label, Eat Me, or a deal with Mystic might come about, but you know how Mystic is.

DA JUNK are still jammin, and they were supposed to play with LOCKJAW on Christmas, but their bassist Larry fucked his hand up as rumor has it, so they couldn't play.

My zine, Poisoned, has quit, and all interviews will be featured in another PDX zine called Sick Humor, and I help out on it as a contributor, and co-operator. It's also full of totally sick shit that I love and can be had for one buck to the address below. Poisoned will still go on, but only as a produciton branch, to put on H.C. shows. Action will start in early spring.

Gots 'ta' cruise, all you mersh heads fuck out, I'm Jammin Salmon! HAPPY FUCKIN' NEW YEAR!

Poisoned/13065 S.W. Butner Ct./ Beaverton, Oregon 97005

Photos: JJ Blount

San Francisco-The Rathouse Crew reporting from San Francisco. We swear on a pile of sacred rat drawings that we were never involved with (and at the same time knew absolutely nothing about) the diversion of millions of dollars to the Contras. Besides, they promised that they needed a few bucks for Band-Aids and such so let us get back to the business at hand. Now is everyone smiling in that beautifully vacant manner that the Grand Poobah of the White House knows and loves?

With that out of the way, let's update some new vinyl, tapes and other goodies. Mind Matter has recently released the THINK TANK (Fresno) EP... DOT 3 has a new two song record out...TOUCH ME HOOKER put out a 2 song demo. It's interesting in that one tune is reminiscent of the great Buzzcocks sound while the other is in the pitiful glam schlock mold... An 8 track studio cassette is in the works by BRAIN RUST with a possible LP off the tape to follow... SHORT DOGS GROW, just out of the studio after recording an album's worth of material, will be part of an upcoming Positive Force Compilation... CLOWN ALLEY's LP, Circus of Chaos, is out on Alchemy Records... You might find some of these at Irregular Records as well as rarer odds and ends. It's in El Sobrante on Appian Way across from a fire station, so check it out (cheap, too!).

TRIAL has called it quits after touring...

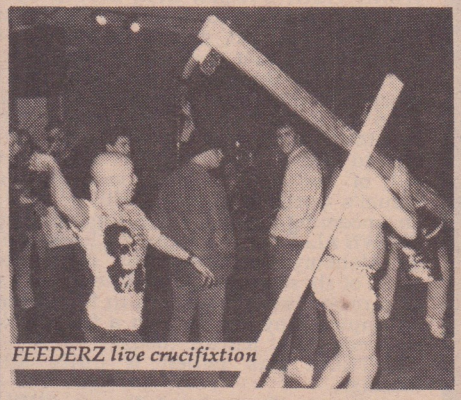
Jimmy, formerly of Napa's PUBLIC DENIAL, is now playing drums for HALF BLIND. They're hoping to release some vinyl in the near future...NEUROSIS has a new guitarist... KORPHU has recruited Shawn, another former resident of Albuquerque (is there anybody left in that town?), on drums and will be playing the club circuit again... THE FEEDERZ are also back together after a 2-year hiatus... FRAULEIN 3 is a new all-female band... HELIOUS CREED is in need of a drummer.

Sad news from Stockton: The drummer for NO APPARENT MOTIVE died in an auto accident. NAM and LAST COMMUNION are about the only people in that town keeping the struggle against apathy alive.

On the club front: There have been a couple of shows at the sleazy Sound of Music. Ditto for Hotel Utah and the Chatterbox... The Farm, which appeared to be on its deathbed a couple of months back, is still managing to put on concerts... And the Gilman St. Community Center has finally beaten a path through the fortress of red tape and opened its doors. The atmosphere has been really friendly, positive and fun. And the more that others contribute, in whatever capacity, the more everyone will benefit. Local bands which have played the first few shows include NAKED LADY WRESTLERS, CHRIST ON PARADE, MR T EXPERIENCE, ISOCRACY, CORRUPTED MORALS, CAPITAL PUNISHMENT, SPECIAL FORCES, MDC, FORETHOUGHT, SEWER TROUT, THE DWARVES, CRASH-N-BURN, NATIONAL DISGRACE, as well as the Detonators, Bad Opera, Youth Of Today, Dehumanizers, Justice League and lots, lots more. Also poet Peter Plate and comedian Stoney Brooke have performed,

as well as Jello Biafra. Don't forget the Understand which sells records, tapes, fanzines and T-shirts on consignment. And if you could donate anything to the 'zine library it would be much appreciated. Write Nicole and Tom at PO Box 3852/ Oakland, CA 94609. For bookings call (415) 648-3561 between 3 and 5 PM Pacific Standard Time. Remember that we're looking to go beyond the "hardcore bands only" format as well as (and more importantly) completely separating ourselves from the attempted takeover by Corporate Punk Rock Enterprises (or whichever guise they fall under tomorrow). Located at 924 Gilman St. in north Berkeley, there are shows every Friday and Saturday night at 8 PM for $4. Hope to see you there! And finally, the River Theatre in Guerneville is still having shows. A recent one included CHRIST ON PARADE, SHORT DOGS GROW, INSANITY PUPPETS and MOTO-STILL-BIRTH. This place is set up pretty strange, split level and with a 'kiddie pit' even. Santa Rosa area residents are encouraged to support this place. Call Nick of MOTO STILLBIRTH for bookings at (707)539-8473.

If you have anything for the next report call one of the Rathouse inmates (Joe, Lawrence or David) at (415) 431-8052.



FEEDERZ live crucifixtion

SHORT DOGS GROW

Twister game during Short Dogs set

Photos: Murray Bowles

East Bay-Hi, this is Aaron, back to add some non-warehouse related eastbay news... KWIKWAY have finally released their debut LP, with the great songs from the demo and a few others. They also sent out nice Christmas cards... SOCIAL UNREST are supposedly back in action after a long period of inactivity, especially from playing live... RABBI CONSPIRACY played at the Albany High Talent Show but I doubt they won any prizes... CRIMPSHRINE got filmed for a documentary on high school dropouts. It will air on KQED (Channel 9) in May... SPECIAL FORCES filled out their new lineup with the bassist and guitarist of Albany metal band SENSLESS NOISE... Fanzines: There are new issues of Vertical Urge and Kill Deal for Just 50¢, a cool new Berkeley 'zine. GPK fanzine is out of town for a few months. I don't know what has become of Twisted Image now that editor Ace B. does a daily cartoon strip in the Daily Cal. And finally, I apologize to all the people who sent money for Cometbus #23 and haven't gotten it yet. Just be patient, I'm trying to catch up on my mailing... Until next time, Aaron.

Davis/Sacto-Davis has been on the busy side recently they've been having shows at the youth center downtown, including a show with CLOWN ALLEY (which left no survivors) and FORETHOUGHT as well. A man by the name of Brian Hedgeson does the promotion there, but he has no phone! I'll try to print a contact number next time. I also went to a party downtown with the WHITE FRONTS and the infamous MR. T EXPERIENCE, which was fun.

As far as radio shows go, the University of California in Davis has one hardcore show called the "Krebs Cycle" on KDVS 90.3 fm on Tuesdays from 10pm to 12am. This show used to be on Mondays, I think, and it was called the "Hardcore Hour" in the past. It's been 6 years running now, probably the only constant in the Davis scene. If you want to send records or tapes, send them to Mike c/o New Beginning Records/ P.O. Box 4461/ Davis, CA 95617. They have also had bands play live on the show, including Unseen Force. New Beginning Records, which has hosted such bands as Crippled Youth, is going through the process of signing Italy's Negazione. Hopefully, the record will be out by summer, as well as a tour of America.

The only promoter (consistent) in Sacramento has been Stu Katz, who only books the bigger bands, so don't even bother if you're a relatively unknown out-of-town band. One show of his did stand out, though. It was with 7 Seconds, Verbal Assault, and BGK. He booked a Sacramento blues guitarist named Johnny "Guitar" Knox. The crowd reaction was good. Some people didn't like him, so they went into the hallway; but, for the most part, people stayed and got into him. So, all you city oh-I'm-so-open-minded people could learn a little from these "trendy, suburban rich kids."

Band-wise, there's a lot happening as well. Some members of TALES OF TERROR have formed CACTUS LIQUORS and, you guessed it, they drink a lot. If you like Verbal Abuse, you'll love them. SEWER TROUT is another Sacto band. If you'd like a tape, send $3 cash or money order to Jim MacLean/ 2728 Capital Ave #1/ Sacramento, CA 95816. This includes a lyric booklet as well, and is designated for "Climbing Punks and the New Vulgarians". Sounds frightening to me! Another band from Rancho Cordova, called HERBICIDE, has a demo but I lost their address (stupid me!) Please call me, HERBICIDE... ACK! is still playing around. What's happening with SINS OF THE FLESH? Too many bands, too little time!

Politically, there's a great group of about 6 people called BURT. They do a lot of animal rights stuff (including protesting Macy's at Christmas time for selling fur coats) and publish newsletters and stuff. My kind of people, these folks. Anyway, write to them at 1901 "I" St. (as in "eye" st.)/ Sacramento, CA 95814.

The scene? Pretty grand! I mean, the kids may not have all the Dils vinyl or anything like that, but it seems like a strong scene which is growing, without violence. Yes, I think some of us city slickers could learn a lot from this suburban scene. --Kamala.

Hi again folks, its me again, Joy, yer friendly neighborhood So Cal scene reporter with all the due gossip. Not much has been happening here in the way of shows but Big John's in Fullerton is still having a few bands every now and then. A bunch of shows have come up in over-21 halls (Bogarts, Meadowlark, Lingerie, etc...) so I'll just have to stand outside in the cold with the rest of the kids. Fenders' big "Edge-Fest" got cancelled and rumors of the cause of it range from skinhead problems to Pat Dubar's (of the headlining UNIFORM CHOICE) absense due to a baseball (yes!) game.

HALF OFF have gone back into the studio and re-recorded their demo. The new and improved version (13 songs in all) for $2.00 ppd. to 349 Sunset St/ Long Beach CA 90805. Their old singer, Tim, is now the new vocalist for Long Beach-based DISSENTION and the latter's bassist, Randy, has reportly quit the band.

FINAL CONFLICT has a new drummer since old drummer Dave quit after what vocalist Ron called their San Francisco show "one of the most disasterous" sets they've ever played. Come on guys...we're waiting for that album! There's also a strong possibility of a 4-song Japanese release for them--which they're all going to wear sumo wrestling gear and learn Japanese lyrics! Nah just kiddin--hey guys, does this entitle me to a free copy since I am Japanese? Enuf said.

MAD PARADE have been playing around some including a Roxy show and their new LP A Thousand Words is due out in about a month on BYO. Guitarist Joey descibes themselves as "maturing rather than changing" with a "Ramones-type" beat. A tour is being scheduled for the spring/summer so if you want to contact them for a show, the address is P.O. Box 3297/ Covina CA 91723.

In LA news, the hot bands are JANE'S ADDICTION, THELONIOUS MONSTER and of course, FIREHOSE.

JANE'S ADDICTION, voted #1 local band in so many polls that it's become predictable, mixed punk/psycho/metal and haircuts to, as Steve Ink disease said, "take off where Led Zeppelin left off". They reportedly got a record deal with XXX. Frequent Scream Club draw.

THELONIOUS MONSTER is the L.A. music scene's version of the Firm. Veteran members of the Weirdos/Chili Peppers and other L.A. bands comprise this one with a blend of rock/punk/jazz/ blues/ noise. Too bad their record doesn't live up to their live shows.

FIREHOSE comes out of the remains of the MINUTEMEN and if you didn't know that already, you probably have been

either comatose for years or else it probably wouldn't have mattered to you anyway. If that's the case, you're missing out of one of the best L.A. bands since...The MINUTEMEN! Check out their new LP on SST.

LYDIA LUNCH and HENRY ROLLINS are back for more spoken word and reportly kept on all their clothes during a New Years show. And guess who else is back? None other than your favorite conservative and mine, JOHANNA WENT!

The update of the DOGGY ROCK/ DOGGY STYLE soap opera is this: Brad of DOGGY ROCK still wanted to sue DOGGY STYLE for the name. DOGGY STYLE refused to give it up, saying Brad and Lou quit. Brad says the band broke up and he holds the papers to the trademark "DOGGY STYLE". After months of law suit threats, these alleged 'papers' still haven't shown up. So DOGGY STYLE went on completing their new album. Then Doug and Brian quit DOGGY ROCK saying somthing to the effect of "not what they expected in the band" and other various reasons and took off to D.C. to reform Dag Nasty. So DOGGY STYLE thought it was settled and went on with their record. Refused to be outdone, Brad announced that he was putting together his DOGGY STYLE and still threatens to use his (still unseen) copyright papers.

Photo: Joy Akoi

Old DOGGY ROCK manager Steve didn't seem to understand the deal much but his other band AGENT ORANGE proved they still have some grit in them. While playing a show last month at the Greenhouse, the cops/security kicked out anyone who even looked ready to slam. So everyone just stood around pretty frustrated. When the band said that they (the audience) shouldn't stand for that kind of shit, the security shut off the power. AGENT ORANGE still kept on pounding away and Scott kept up chucking drumsticks at the security. Incidentally, DOGGY ROCK were scheduled to play but didn't because Brad had a head ache.

Well, thats it for now, hopefully I'll get in some more coverage in the next few months but the new semester just started so I'll just have to keep my fingers crossed and see ya next month!

Joy c/o Flipside / P.O. Box 363 / Whittier CA 90608

CHICAGO, IL.

Well, here it is. Another super in-depth scene report from the (not-so) windy city. This is my first scene report so you'll get a new view of the local scene from another person's eyes. Hopefully, with the help of Glen Herman (of Impulse Manslaughter), we will be able to send in regular reports...Well, contrary to popular beliefs, the scene here in Chicago is not so bad and it is actually a lot bigger than many of our 'dedicated' (???) locals care to admit. I guess the new cool punk thing to do here is to go around saying that the local scene sucks and not try to do anything about it. WELL, THAT HAS CHANGED!!! (yeah!) My band, GENERATION WASTE (me...Ted, Dave, Frank and Lou) have begun putting on shows at the hall where we rehearse. We like to call it the Warehouse. (Yeah Tim...another one!!). Most of the shows we put on are hardcore and punk, but once in a while we get a strange urge to put on a metal show. Why??? I really don't know. Actually, we will put on any show that the scene wants. Our shows are run by "Another Alternative Productions" which is made up of our band, GENERATION WASTE, John Glynn, and Scott from NATAS (not-us??). We are also helped out a lot by Sean Foley of Independent Productions. He does a great job with the sound and P.A. So far, we have done about 15 shows there. They are always all-ages show and always pretty successful. The bouncers we have are cool so there is diving, slamming, and thrashing (dude!!) as long as it doesn't get out of control. The one bad thing is that in a scene of over a thousand people (yes, 1,000--you see it whenever DRI or Circle Jerks play) we can only average about 150 people at local shows. Out-of-town bands draw better but what-the-fuck? This is OUR scene. Support it or else it will die like ever other scene here has. Sure hope things get better soon. Let's hope. Most of our shows are local concerts, but we have had some out of town bands play like G.G. Allin. He was a total joke. Also we've had At War (from Virginia), U.S. Distress (from Wisconsin), Something Else (from New Jersey), and Boom And The Legion of Doom (from Michigan). We plan to do as many out of town shows as possible. One memorable show was G.G. Allin/ Number Nine/ Impulse Manslaughter/ Insolent Respect. G.G. wasn't even on stage through one song and we were forced to throw him out. Put it this way, everything you've heard about the guy is true. (Sorry Bloody and GG). Other cool shows was an 8 band extravaganza with Impulse Manslaughter/ Generation Waste/ Natas/ Insolent Respect/ US Distress/ DSB/ FTW/ Number Nine. It was only $5 (as all of our shows are) and was a real good (and tiring) time. We also did a New Year's Eve party!!! It was supposed to be headlined by OUT OF ORDER but they cancelled at the last minute because the bassist had the flu. NO EMPATHY played with NUMBER NINE and ENEMA RESORT.

It was four bucks and the band were playing for free with all profits going to January's rent for the Warehouse. Glad to say we payed rent and the bands, so it was worth everybodys while... Cabaret Metro continues to put on big band shows having recently done 7-Seconds, Bad Brains, Stupids, plus some February shows with Exploited, Cro-Mags, and more.

As far as clubs go, it's pretty sad here. Next to the warehouse and the Metro, there are no other places. Everyplace is either over 21 or has closed down., Pretty sad, huh? For shows outside of Chicago if you want to play before or after you play here, you can contact any of these guys: In Rockford, Ill... Steve Kammerer/ 3511 Swan Trail/ Rockford, IL 61103. In Peoria, Ill... Bloody Mess/ 5523 Montello Dr./ Peoria, IL 61614

As far as band go, the Chicago scene is pretty healthy, It seems as if everyone is in a band nowadays. That makes for an active scene. Want a list of bands?? Okay, here goes...

NUMBER NINE...They are a very intense and original band. Their latest demo is available for $2. They are going to beign recording their debut LP in the next fews months too. PO Box 352/ Midlothian, IL 60445-0352.

IMPULSE MANSLAUGHTER

IMPULSE MANSLAUGHTER...They just not too long ago released an excellent single on their own label. They also just got back from a successful West Coast tour where they hitchhiked and got picked up by Huey Lewis. In LA their guitars (got ripped off so send them money to buy new ones. c/o Glen Herman/ 4528 N. Lawndale/ Chicago, IL60629

D.S.B. ..."Decreptily Sedated Bakeheads" are a four piece hardcore and who really rock. They are what punk is supposed to be...fun!! Great music.

GENERATION WASTE

Photo: Ted Domurat

GENERATION WASTE...This is my band. We have a demo that we just put out which is $4 with free stickers. I won't toot my own horn so buy the demo and toot it for me. c/o Ted Domurat/ 3927 N. Ottawa/ Chicago, IL 60634.

NATAS...They just put out a demo called Outcast of Society. They are a five piece and are real powerful and heavy. They will begin recording their LP at any time now so look for it. c/o Scott/ 37 Tremont/ Fox Lake, IL 60020.

INSOLENT RESPECT...They are plain simple thrash a la DRI. Pretty cool and

pretty fast. They'll record a demo soon.
PSYCHOTIC REACTION...A four piece who are going through line-up problems. Their sound is great punk like early Circle Jerks. In time they'll be hot. 41907 N. Mason/ Chicago, IL 60634
INITIAL REACTION...This is powerful thrash with a very English sound. They should have a demo out sometime this month.
DEMENTED TED...These guys are a four piece band from the suburbs and they are very influenced by COC giving them a metallish sound at times. Definetely good stuff.
F.T.W....They are a five piece band who play speedcore and they do like that lead guitar. A lot of leads. A very good thrash band. Write c/o NATAS
NO EMPATHY...They are a four piece fun-core band. They have a lot of sing-a-long tunes and cover AC/DC own "TNT". How's that for fun?? Great band.

Other great band from here include LIFE SENTENCE, BHOPAL STIFFS, THE STITCHES, GRABBAG OF FATHERS, SCARRED FOR LIFE, PRODUCT 19, ENEMA RESORT, SCREECHING WEASEL, and a lot more. If speedcore's your thing, there are a ton of bands such as DEVASTATION, AFTERMATH, LOST CAUSE, SINDROME, ZOETROPE, BATTLE ARRAY, MACABRE, INFERNAL ARMAGGEDON, and a lot more.

As far as magazines go, the only happening one that I know of are mine which is called Hardcore Death. Here, read on...
Hardcore Death...Sixty pages of thrash. Mostly interviews and a lot of photos. It's available for only $2.00. 3927 N. Ottawa/ Chicago, IL 60634.
Wholesome...This is a cool magazine. In my opinion it's like a miniature Flipside. I think it's only $2.00. 630 S. Spring Ave/ La Grange, IL 60525.
Bloody Mess Publication...The newest issue of this magazine is totally dedicated to G.G. Allin. 28 pages of it. Kind of interesting, kind of gross. $2. 5523 Montello Dr./ Peoria, IL 61614.
Bloody Skull...New magazine put out by Bloody Skull Records. Pretty good. Proceeds go toward future releases on this label. $2. 1728 Ardwick/ Hoffman Eastates, IL 60195.

The Warehouse will have a two hour long compilation video tape with live footage of the bands who have played there before. It will be available for twenty dollars or a trade of other cool videos. Write c/o me, Ted.

Bloody Skull Records will be releasing a 90 minute compilation in February. It will be half hardcore and half speed metal on high quality tapes with an insert booklet 1728 Ardwick/ Hoffman Estates, IL 60195.

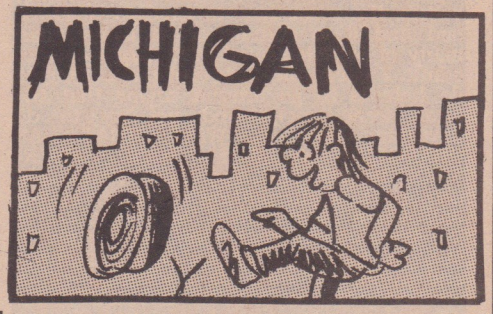
"Fast and Loud" is an excellent hardcore show in Chicago. It's on Saturday nights on WNUR. The DJ's are excellent as is the show. Send records to: Amy Hise/ 812 Clark St. #3a/ Evanston, IL 60201

LIFE SENTENCE will have their LP finally released at the end of February. It is excellent and worth whatever it cost. 432 S. Cherry/ Itasca, IL 60143 (shirts $6.00).
GENERATION WASTE will be touring in the summer. It will either be the West Coast with DEVASTATION or the East Coast with NATAS. They will also be doing some midwest shows with IMPULSE MANSLUAGHTER so if you can help or get them (us) a show, please write or call Ted. (address at end of report). Now, here's something from Glen of IMPULSE MANSLAUGHTER who just returned to Chicago after a successful West Coast tour...

"I've been gone from Chicago for a while, but during my absence, an appearence by a 'band' called the WELLS STREET IRREGULARS took place at the Exit. This band consists of members of Naked Raygun, Bloodsport, Effigies, 007, and the Defoiliants. I happened to hear the tape of the show and it was great!!! I am told that they might play out again in March. Oh well, I'll have a lot more to say next time. Bye, Glenn."

Okay, sorry for the long report but there's been a lot of stuff going on recently and nobody else reports it thoroughly enough. Next time, it'll be shorter, I promise...(God Bless Amerika if that is true). Lastly, to book a show at the Warehouse, contact me at the following address...
Ted Domurat/ PO Box 34072/ Chicago, IL 60634. Or call (312) 625-0630 or (312) 625-7893.

You can also contact the other dude which does these reports with me at: Glen Herman/ 4528 N. Lawndale/ Chicago, IL 60625.



This is W. Michigan not L.A.-It's kind of cold here but the Icepick now gots heat! Nice 'n' cozy now! The Icepick is a club "on the hill" in Muskegon Hts. Lots of cool graffiti and cool people, the Icepick is where 99% of our shows lately have been. Minimum price (4 to 5 dollars contribution) and some great promoters. P.J. War is a great lady and we all owe a lot to her. You can contact her at (616) 842-5493. Bands are always well paid.

About our local greats: Old news--the WADDS broke up--long live the CANNABINOIDS, the fave band around here, and always putting on an intense show; when asked how he would define their sound, Tim Hesslink says "we're kind of laid-back metal-core thrash." The PREMATURE BABYS are now the band to see, hear, slam and skank to! They will be on Bill Board of Depression fame's comp album. I heard the tape and it rocks. They've been around for something like 2 years now and they deserve to be heard and seen. BLACK MASS is what P.J. called "funk punk". Another name could be "screams". A fun band to see. Odd... but fun! ELVIS ROY AND THE DISAPPOINTMENTS are also rather new. Thrash or "jazz punk" if you will. PUBLIC MENACE reformed and are playing all their old songs. Good to see 'em back together. Their guitarist plays left handed, with the strings strung up backwards, interesting... the infamous VICE GRIP have broken up, but rumor has it that they'll go into the studio to record, good luck! if that's what's happening! J2K2... "sludge core" with their debut LP Trust Me. The SCIPBS broke up--another rumor from my pal Chris is they're getting back together.

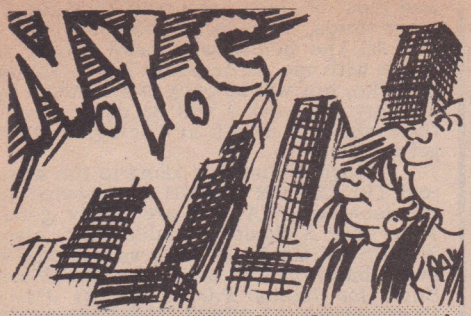
In Grand Rapids hail the BODEANS. I heard them not too long ago... and they played the old favorites, but the new songs are excellent. BORN W/O A FACE put out some great material on their EP - The Unbecoming. Also, the TEX A.N.S. put out a live tape and now a studio tape - $4 c/o Maynard/ 649 Evans/ S.E. Grand Rapids, MI 49503. In Battle Creek, the infamous BOOM AND THE LEGION OF DOOM are back from their tour, always ripping the Icepick everytime they play. Cheapest EP in punk rock - $1 to Bill Board/ P.O. Box 219/ Battle Creek, MI 49016.

Fanzines: Brain Pain - a metal-core zine - 17562 Reenders Ct/ Spring Lake, MI 49456. Licentia et Pax #8 & #9 are out. Crystal of VICE GRIP is planning on doing a zine, if you would like to contribute, write to me and I will forward the mail to her.
Steve/ Licentia et Pax/ P.O. Box 441/ Grand Haven, MI 49417.

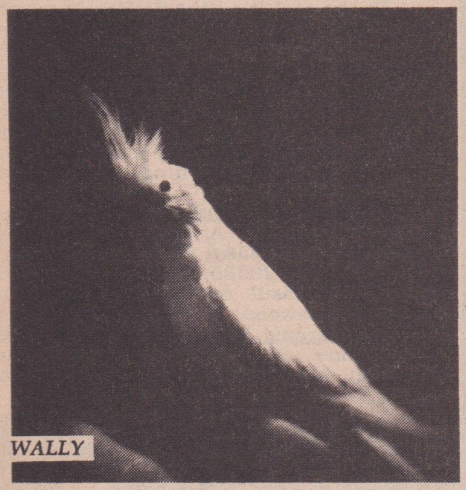
CANNABINOIDS

Punks on parade

PERMATURE BABIES



Wally, my cockatiel, is the most punk rock, and most hardcore, of anybody I know. She (I thought it was a he when I named her, but when she started to lay little round white things, I figured I had guessed wrong) has a mohawk and a skinhead! She is yellow all over, and has two large orange spots on her face. She always listens to punk rock, and has taken to skanking around her cage. (Well, not actually skanking, a bit more like flapping.) When I play real fast and thrashy tunes, she hops up on my turntable and moshes around in circles just like the kids at CBGB's on Sundays. (Well, not actually hops up, more like I put her up.) Anyway, it is all punk rock and stuff, ya know? As Wally (named after Watti) would say, "Rac!"--which we all know to mean PUNK ROCK.



WALLY

So, CBGB's has had a couple of Sunday shows with bands including THE MOB, TOKEN ENTRY, SNFU, SAND IN THE FACE, etc. Same old stuff. At night, however, CBGB's has hosted a few good shows with bands including ATTENTION and THE DISTRACTION BOYS. These bands are diffferent than the usual Sunday stuff, but definetely worth checking out.

The Rock Hotel had its semi-regualr show that turned out to be pretty fuckin' rulin'. The line-up included NAUSEA, WARZONE, LEEWAY, SNFU and BAD BRAINS. NAUSEA put on a good show and said some pretty intelligent stuff about corportate punk rock or 'rac'. WARZONE played their last show, LEEWAY ripped out a great set, and Eddie, their singer, says there is an album on the way. My bird says check these guys out. SNFU were SNFU, and BAD BRAINS were BAD BRAINS, what can I say? Oy vey. Sorry. That statement was a throw back to last issue. New episode. Rac.

1986 did not rule. I'm sorry, it just didn't. However, it's a new year! (Crowd roars and fans go crazy, throwing things onto the stage, including underwear and...what? This isn't Creem or Circus magazine? Sorry, wrong magazine.) Anyway, Rock Hotel featured a reunion of THE DICTATORS, MURPHY'S LAW and TOMBOYS. No, not a reunion of all three bands, just the DICTATORS. Dain Bramage. On the cheaper side of town, there was a New Years Eve show at Rat Motel (the music box) with FALSE PROPHETS, TRIAL, WALTER LURE, NEW REPUBLIC and DOG. The show was only six bucks, and everyone had a good time. Well, maybe almost everyone. My stomach wasn't too happy. But that's another story. Punk rock. DONNY THE PUNK (is he considered a band? Should his name be in caps? If I called Wally, Wally the Punk, I wonder if she would be capitalized) read his 'a visit from St. Vicious' poem to a very drunk and silly crowd. It was New Years Eve. Anyway, the show ended at 4:30 a.m. Yee-haw, punk rock.

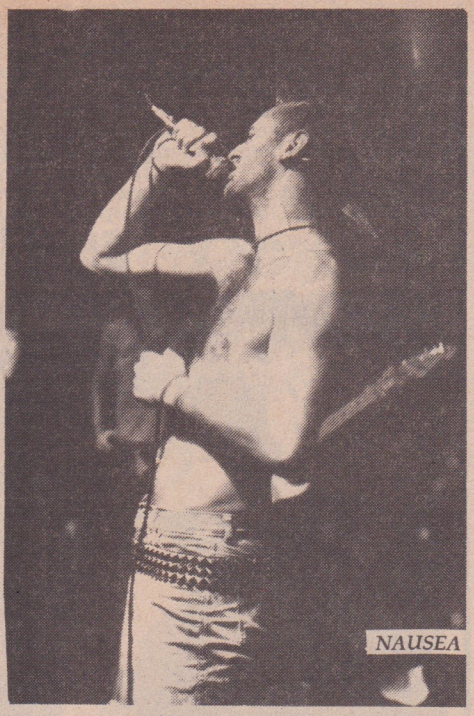


Photo: Bri Hurley

NAUSEA

Other interesting band news. New York's legendary LETCH PATROL played at Durinka. The highpoint of the evening came when Pablo, the guitarist, went to piss in the middle of the set, and took the microphone into the bathroom with him. The big point of the evening came when Harris came out on stage with a dirty sock found on the street, stuffed into his purple tights. URGENT FURY just did a show with us, THE FALSE PROPHETS, at Tin Pan Alley. Their new stuff sounds great. PRONG is doing an album on Mr. Bear records, and it shoud be out in a couple of months. THE MOB has a new album out. MURPHY'S LAW is going on tour. And, that is about it.

As my Grandfather said last issue, "There are nice young goils and fellas in New York." To prove this point I will give you yet another example. Every Wednesday, between 5-6 pm, at Tompkins Square Park, nice guys and gals meet to feed the hungry and homeless. They each chip in a buck or so, go out and buy some food, and then walk around town feeding people And yes, some of these people are 'punk' or 'hardcore'. Even some guys from different bands are involved including bands such as YOUTH OF TODAY and GORILLA BISCUITS. There are good people in New York and don't forget it. Right Grampa?

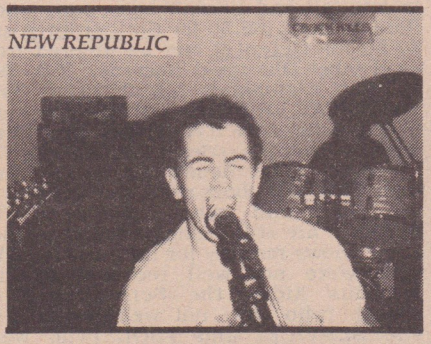
So, that's about it for this month. Oh yeah, Wally was getting lonely when I went on tour, so I bought a couple of parakeets and put them in her cage. She seemed to be getting along with them fine even thought they are total skinhead and she has a skin and a hawk. Now they all skank together in their cage. If they can mosh together, why can't they flap together? The answer is they can and do. Peace and love from me and my birds.

George c/o FALSE PROPHETS/ 162 Ave B/ NYC, NY 10009

PS If you want to help to feed the hungry, you can get in touch with Gus at (718) 426-7578 or Mark at (718) 376-0748.

Photo: David Koeing

Donny The Punk



NEW REPUBLIC

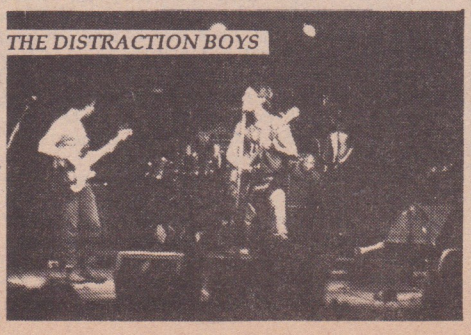


Photo: Bri Hurley

THE DISTRACTION BOYS

Philadelphia- Lots of bands news, new places to play and new bands since my last scene report. FLAG OF DEMOCRACY's album on Buy Our Records is OUT NOW! Two months late but does that really matter, it's out and it's great. SCRAM's record on the BYO is to be released in March - they're putting the final touches on the artwork now. RUIN's Fiat Lux is selling very well and they've been playing in & out of town constantly since its release. PLUS compilation That Was Then... has released a second pressing of only 400 with a new cover and all mail

orders get a free poster. Look out for PLUS records #2 in March - more on that in a minute. ELECTRIC LOVE MUFFIN are to release a record for Buy Our Records. It's about time for a release by them.

Now onto bands - SERIAL KILLERS have a new bass player, Tom Bates (ex-Psychotic Norman). FAT HOWARD'S ARMY has reformed (with some members of Serial Killers backing him up) at the request of Sammy from Fang to play together at Fang's show here. LOVE BATTERY has reformed and have Jeff "Yngwie" Fox from Maximum Rock 'N' Raoul on guitar. McRAD have also reformed with all original members except Tristan.

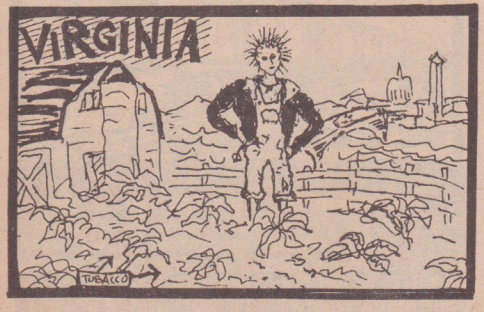
Now a real quick note on fanzines. Big Iguana #5 is out with interviews with PAGAN BABIES, U.P.S., and THE LIVING END. It's available for 50¢ and stamps.

PAGAN BABIES

Now onto new bands - 4 new bands have come out of Northeast Philly: EPILEPTIC ALBINO BULLFROG; a more recently formed band, HINKLEY'S REVENGE; a four piece girl band, TRILOGY OF TERROR who've got some rocking tunes. PAGAN BABIES are one of these newer bands emanating from the Northeast. They've recorded a rocking 7" for PLUS records and will be out in March. Look for it! Other bands still rockin n' rollin are LEGITIMATE REASON, HOMO PICNIC, ANTHROPHOBIA, SHE-MALE ENCOUNTERS, MORE FIENDS and by way of California BARELY HUMAN (with Rich Hoak, ex- Homo Picnic on drums.)

Now onto places to do shows. Kennel Club is no more. They've stopped doing anything - it's now called the Strand and sits there and rots as a dance club. But the new place to play is called Club Pizzaz. Shows are being done there by Chuck Meehan (215) 387-0789. Call before 10pm eastern time. Jeff MR'n'Raoul & Dave Rave are doing shows at Temple also. And finally shows are going on in West Chester, a Philadelphia suburb. To try to set something up there call Brian Baade at (215) 430-1805. If you need help with any bands or promoters contact me and I'll help you the best I can.

Mark Pingitore/ PLUS Records/ 5436 Discher St/ Phila., PA 19124.



The BIG news in Richmond is the break-up of UNSEEN FORCE in late November. Following the release of their new album and a tour, this was the last thing expected. However, Scott and the rest vow to carry on without Dewey and Greta, both of whom seem to have the support of the scene (1927 Floyd Ave #1/ Richmond, VA 23220). Time will tell... HONOR ROLE has released two new pieces of vinyl, The Pretty Song, their first fullsize album, and their "Purgatory/Jank" EP. They have been taking it slow since they got back from their national tour, but have recently been playing shows in DC and Richmond. (9 South Pine St./ Richmond, VA 23220.) Local thrashers PLEDGE ALLEGIANCE broke up early this

PLEDGE ALLEGIANCE

fall, but Bo and Taylor Steele vow they will be back soon. Rumors are that they are surfing in the Bahamas until they find a drummer... check out their demo, nine powerful heavy thrash tunes, positive and fast! (Taylor Steele/ 6329 Ridgeway Road/ Richmond VA 23226 - send a few bucks or else! SORDID DOCTRINE is the new band in the area. They recently put on an impressive display of metal-oriented thrash at the 7 Seconds show. They are definitely one of the hottest bands around, with the recent breakups and line-up changes... THE PREVARICATORS have released Detente, a followup LP to Snubculture. They finished up their tour in late fall and haven't been seen since. Both of them ($6.50 for Snubculture and $7.50 for Detente) can be ordered from local label Disrupted Records/ P.O. Box 14742/ Richmond, VA 23221... THE CASHMERE JUNGLE LORDS are more psychedelic rock'n'roll, but are fairly popular. They just released a four-song EP.

A few other bands pop up here and there, but the above represent the best of the Richmond scene. Whoops! The SERVICE are still kicking! They've opened a few shows recently for the ALTAR BOYS (and were not well received by the religious kids), the Screaming Blue Mesiah (who were not well received by The SERVICE) and TSOL (who were incredibly outdone by our homeboys). This band is one of the best live bands around and I hope they get out a little more. They have a twelve song cassette out for $5 and it kicks! Also, check out The Bands That Ate New York compilation in late Feb. (THE SERVICE/ 1624 West Grace St./ Richmond, VA 23220.)

A new club has finally opened: The Pyramid has been doing some decent shows, including the Sordid Doctrine/ Seven Seconds show. Shows have been steady, but not as steady as they could be! Lots of new kids are coming in and there are a lot of skatewanks coming to shows and most of them are pretty cool. So, in other words, come to Richmond!

All the bands who have gotten in touch with me, write back! I'm in school in N. VA, but will be back in Richmond by January for good. I will be doing two to three shows a month at The Pyramid, so get in touch!

Things are moving along to the west, too! TREES FOR LUNCH are located in Harrisonburg, VA and are pretty good. They have a demo available now. Also, WORDS OF CAUTION are a very energetic punk band in the area. Contact Mark Ennis for details: P.O. Box 1291 JMU/ Harrisonburg, VA 22807. THE SARCASTIC ASSHOLES are still at it and The WALTONS have their second tape out (15 songs!!) Send $4.50 for the tape or a SASE for info to: Rand Dotson/ 952 Kenbridge Pl./ Salem, VA 24153. KICK-IN-MAN MUSIC has relocated to Roanoke. Check out SLACKATTACK's tapes: SlackAttack (45 min., $3.75), Devotion (30 min., $2.75) Scat Boy on Trial (30 min., $2.75). From KIM Music/ P.O. Box 713/ Broadway, VA 22815.

Up north, most of the action seems to be fixed in D.C. I have actually heard from folks up there, so I'll retract my earlier statements in the last scene report. They've had some kick-ass shows up there lately, but I won't go into it here. Someone from D.C. - send in a report!

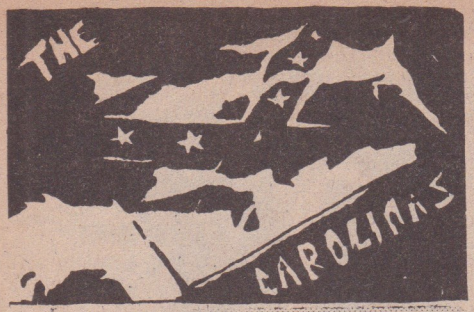
To the east lies Virginia Beach, which was a happening place over the summer, but is now pretty dry. Anyone with suggestions for the folks down there on how to raise $$$ for a hall or how to get things moving, write Corezine or Chronic Effort. That about covers the state of Virginia. I'm sure I missed a lot, so write and let me know! Things are really picking up here!

Fanzines: The Only Alternative #4 is finally out (covers VA, NC, PA and more) Send $1.75 to TOA/ 2833 Jeffers Dr./ Richmond, VA 23235... Corezine should have a new issue out now. Send $1 to 4022 Queenswood Dr./ Portsmouth, VA 23703... Chronic Effort #5 should also be out by now. Send $1 to them at (new address!!) 349 Pike Circle/ VA Beach, VA 23456.

TREES FOR LUNCH

For more detailed info on specifics around the state, write me at TOA and I'll get you in touch with who/what/wherever you need! Until next time, YOUR SCENE IS WHAT YOU MAKE OF IT, SO MAKE OF IT WHAT YOU WILL!! And yes, we do want stuff for future issues of TOA... EXCELSIOR!!!!

John Sarvay, The Only Alternative.



Until this past October, what little scene this state had always seemed to be in the Raleigh area. With bands like C.O.C. and the UGLY AMERICANS based there, plus clubs like the Brewery and the Fallout Shelter, this was logical. Lately however, there have been signs of life here in Charlotte! Thanks mostly to a new all-ages club called the Church of Musical Awareness. Located next door to the famous Milestone club, the Church has played host to three all-ages hardcore shows. The first one in late October featured Charlotte's own ANITSEEN

ANTISEEN

backed by hometown boys MISGUIDED YOUTH. Over 150 people turned out for the show in a club that holds maybe half that comfortably. Of course they didn't show up to be comfortable and both bands gave the crowd their money's worth. In late November, MISGUIDED YOUTH moved into the headlining slot to do a show along with ZYKLON-B and S.O.T.C. both from right here in the Tarheel State. It too was a great gig with about 125 in attendance. The most recent gig was

MISGUIDED YOUTH

December 27th. It featured ANTISEEN, MISGUIDED YOUTH and Charlotte newcomers RABID SALESMEN. This was the biggest show yet. Paid attendance was 180 plus there was a lot of freebies who got in late. All the bands were great, ANTISEEN was hotter than ever. It was their first gig since the release of their new seven song 7" EP. The crowd already knew most of the words to the new tunes with the favorite being "N.C. Royalty" It's a scathing putdown of the local religious right group which call themselves the "Concerned Charlotteans". This group of right wing zealots has made life pretty tough around here. Even pushing the nation's toughest anti-porn law through the state legislature. It's good to see groups like ANTISEEN starting to fight back! Other bands have sprung up in the area lately too. Either playing parties or just getting ready for their first gigs. Watch for more from 30 FT BEAST, RESIST, the all girl band QUIM, and JUDAS BULLETHEAD. Also watch for more wax on ANTISEEN's label Death Train Records. MISGUIDED YOUTH will be in the studio in February to cut an EP for Death Train. JUDAS BULLETHEAD just sent theirs to the pressing plant even though they've yet to do a live gig. The tapes for it show a definite Zappa influence.

For anyone who wants to buy the new ANTISEEN EP N.C. Royalty it's $3ppd from Death Train/ 7602-10 Antlers Ln/ Charlotte, N.C. 28210. Anyone who wants to get booked at the Church call (704) 393-9035. You'll probably get an answering machine, just leave a number for Bill. Or call Death Train at (704) 552-2852. You'll probably get an answering machine there too, but they promised me that they'll do what they can to help you. For now, so long from North Carolina, the wonderful state that gave you Jesse Helms! Penni Dreadful/ 3730 Harwick Pl/ Charlotte, NC 28211

Winnipeg- On the local front, loads of bands have been forming. The DEAD-AGAIN CHRISTIANS have reformed after breaking up. CORPUS VILE have been without a singer since Bruno left the band. ALIEN NATION and INFLUX improve steadily, and do numerous free shows at their warehouse in the Osbourne Village.

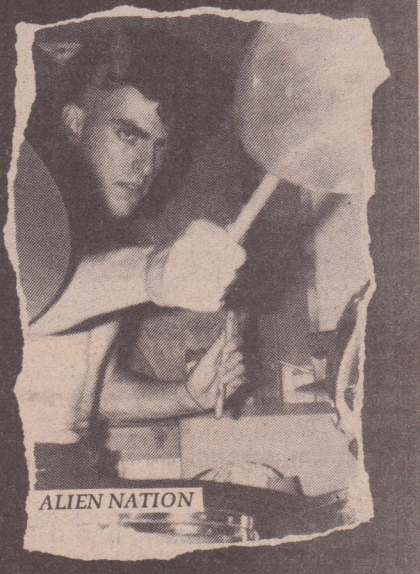
Other local bands include: FOLLOWERS AND SLAVES, SENTINEL, SEELE, STRETCHMARKS, THE LEONARD, PIROSE LESBIAN BINGO, CHARLIE'S ANGELS, SILENT ASYLUM, and HUGE FISH.

Recent casualties include: BRAIN-SURGEONS, BEACH MUTANTS, and HOT STICKY SCENES.

Any band interested in doing a show in Winnipeg can contact: Some Guy, PO Box 2755/ Wpg., Man R3C-4B4, or call Some Guy (204) 947-9612.

ALIEN NATION

INFLUX


ALIEN NATION

In the past recent months, a group called ARYS (Anti Racist Youth Sensation) has formed. It consists of roughly a dozen people who have been responsible for organizing an anti-apartheid march, involving itself in native affair issues etc...

They hope to release some literature soon, as well as continue to organize numerous other events. Hopefully momentum will pick-up and even more will be accomplished in the months ahead!

Dac

Mexico City-The movement in this big city is small but very solid. Little by little the punx of this city begin to think that a change is necessary and are beginning to do something to help. The punk movement verily began here in early 1980 in an atmosphere not very popular (with rich people). But after a while, thanks to a little market (El Chopo), it began to diffuse at a more popular level. At

Mexico City Punks

SOLUCION MORTAL

this market you can buy/sell/trade records or t-shirts or tapes or books. It's open on Saturdays, and the punks, skins (not fascist) and thrashers join together, along with rockers, hippies, etc. It's been going for 7 years, and because of it punk has stayed alive here.

There are still the older bands like SINDROME DEL PUNK, REBEL D PUNK who play '77 style, and some of the younger bands imitate Expolited, etc. But others are now playting original material. For example, there's DESCONTROL (who are very positive), KKAAOOSS SUBTERANEO (very young, with songs of a great message), SECTA SUICIDA 20 (another new band with growing experience), as well as XENOFOBIA, DESORDEN PUBLICO and more. All these bands play almost every Sunday at the edge of the city.

Getting to a few zines, we have: Testimonio c/o Cardenas Telles Uriel/ Eduardo Villada 54/ Granjas Valle de Guadalupe/ Edo de Mex 55270/ Mexico... Nuestra Generacion c/o Antonio Damian Mendoza/ Ave Canal del Tezontle 130/ Col. Argicola-Oriental / Mexico DF 08500/ Mexico... Armagedon c/o Jesus Jimenez/ Moneda 320/ Col. Porfirio Diaz/ CD Neza/ Edo de Mexico 57520/ Mexico. Finally there's my zine, Furia Y Mensaje c/o the address below.

We have one radio program that plays punk. It's called "Con Los Pelos de Punta" and is on Rock 101 FM every Thursday at 11 PM.

SOLUCION MORTAL (from Tijuana) came for the first time and played 4 gigs. One of those shows was at the closure of the Caos Urbano 2 exposition. They showed us pamphlets, zines, opinions, etc. The gig was free and very crowded.

I also play bass in a band called HISTERIA, and are hoping to go north to play in Tijuana. If you want any info on our little scene, please write to:
Miguel Angel Cortes O./ Apdo 17-808/ Mexico DF 11410/ Mexico.

Well, this is the first letter we've written to MRR to tell you what's been happening here in Medellin, Colombia.

This is a great city, the home of rock, metal and punk/hardcore in Colombia. We have around twenty bands of punk, and a great movement with thousands of punks. I'd like to let you know of some of our bands: MUTANTEX, PICHURRIAS, ANARKIA, P-NE, SS, IRA, HOOLIGANS, NO, N.N., PODRIDOS, MIERDA, and more. But one of the big problems is fights between punks and metal thrashers. And the other one is the fucking cops. They say we have subversive killer tendencies and the real truth is we have an anarchist attitude and we want freedom of expression.

Well, the slam dancing in the concerts is the only violence and force because too many punks go to the concerts and everybody wants to stay in the action. Sometimes big fights between skinheads with knifes, clubs, chains, etc. start.

On July 26-28 there was a concert in the ruins of an old church called Santa Monica in El Barrio Buenos Aires (Medellin). The order was great, no fights, and no discrimination between punks and metalers. Well, there were six bands for the show that night. Nevertheless, we saw a conflict when the people of the 'law and order' arrived. The concert was interrupted and a band in the middle of a song had to stop. The concert was ended with gunshots. Many people escaped, but the rest of the people were arrested. Nobody tried to fight because the motherfucking pigs had guns in their hands, ready to shoot anybody.

The concert was destroyed by the people of 'the law and order' and only two bands played that night.

Two months later we had a meeting with all the punks, metalers and rockers for a great idea of united forces in the city for protection and respect of our lives. It was great to see so many people at the meeting.

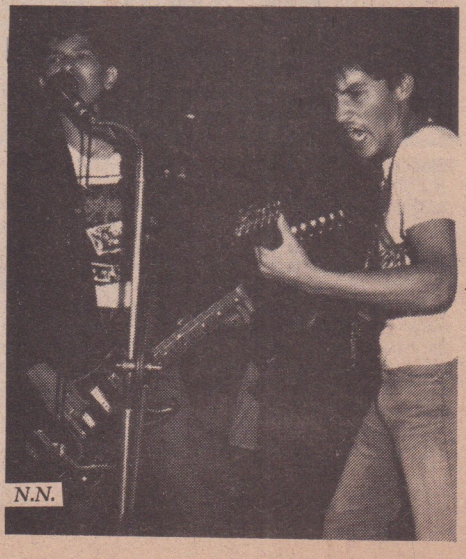
The battle is starting and all depends on us. Those fucking pigs are acting like children of grammar school, and they want to play with us like puppets. But they are in the wrong because we're not puppets. We have to squash those sons of shit. If not, they'll squash us. Wake up punk, metal and rock fans from Medellin. Let's go to win the war. Punk's not dead.

For any questions write to: Vision Rockera/ Caslle 10G #70-101/ Barrio Florencia/ Medellin-Ant./ Colombia

NO

MIERDA

P-NE



N.N.

SS

DENUNCIA PUBLICA

COCIEDAD VIOLENTA

PESTILENCIA

FRANCE

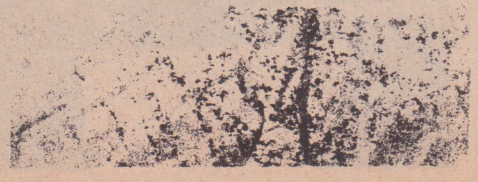
Some news from the north of France. In the megapolis of Lille, "Raw Power" starts its fourth year of alternative music radio programming, each week with a band interviewed: KOLERAT, DISTURB PANIK, BXN, BE THE WAR, FINAL BLAST, SHERWOOD and others. It's broadcast by Radio Campus, one of the last independent radio stations.

The SCRAPS are working on their second mini LP--it should be out in March, and we wait for it with a big impatience. Two new bands have broken out--in Lille B4 THE WAR is a 'one musician-band' run by Mo. He has a tape out with 12 songs in a powerful and original style. In Berck, ABJECT plays fast and loud punk rock with the ex-drummer of OFFENSIVE. On the speedcore front LOUDBLAST from Lille is becoming more and more incisive (two tapes out).

December second B4 THE WAR had their first gig in the univeristy occupied by the students at night (on strike against a stupid reform proposed by the government). This gig happened to be most amazing. November first, about 1,000 people came down in Lille for a gig with BXN, WASHINGTON DEAD CATS, NUCLEAR DEVICE and LES PIED NICKELES. This gig took place in a former church which has been converted into a concert hall. In spite of real awful bouncers, the whole thing was powerful and hot, espeically BERURIER NOIR who are still as spectacular and charismatic as ever.

The scene in the north of France is almost paralysed, so some of us have started Les Blattes, an association who tries to arrange gigs, mostly for HC bands because it is very difficult for them to find places where they can play in the area. June 21st we had SYSTEME D (from Rouen), LOUDBLAST, CRISE DE NERFS and SCRAPS from Lille, for our first gig (free admission!). The stage was put up in the street and unfortunately the show was wrecked by skins armed with knives and iron bars. SCARPS could not play as their singer ended the night in the hospital. But we didn't give up the fight and on December 12th SCRAPS once again, NO NUMBERS from Belgium and SHERWOOD from Paris were here and gave a good show. No problems except with some 'puniks' smashing a door and ping pong table. Any HC or punk band who wants to play here just have to contact us two months in advance and please don't claim $1,000!

Two new zine have appeared almost at the same time as Les Blattes, they are Bronx, a punk/HC zine with an excellent presentation and Hardcore Power, mixing speedmetal and hardcore.
Aaaaaaargh! Jerome and Stephane.

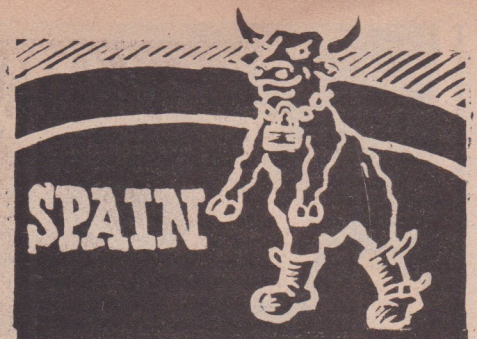


SCRAPS

ABJECT

B4 THE WAR

Addresses: RAW POWER RADIO CAMPUS c/o J. Cornilleau Av Des Flanders/ C2 RES/ Plancheepinoy, Croix 5G170/ France... Bronx/37 Rue Faidherbe/ Lille 5G000/ France... HC Power/ 18 Rue Descatoire/ 5G242 Templeuve/ France... B4 THE WAR/ Mo Balat/ 115 Rue Delespaul/ Lille 5G000/ France... SCRAPS/ 43 Rue De Turenne/ Lille 5G000/ France... LOUDBLAST c/o Julie/Ballester/ 63 Rue D'Esquermes/ 5G000 Lille/ France... Les Blattes c/o David Radio Campus/ Universite Dessciences/ 5G655 Villeneuve D'Ascq/ France... ABJECT/127 Rue Gabriel Bouveur/ 5G130 Lambersart/ France



General Info

The Spanish punk movement has made a huge step forward from what it was in the beginning to what it is now. Today, people are more conscientious, act more; there are more zines, bands, and places to play. It isn't as before, with only a few punks in several towns shouting "anarchy and chaos," "destroy the system," etc. Today people think, reason, do things and it's more and more noticeable. I hope that it will go on for a long time to come.

The punk scene in Spain can be divided up in these areas: the Basque Country (Guipuzcoa, Alava, Vizcaya, Navarra), Barcelona, Madrid, Zaragoza, Burgos and the Canary Islands--places where the movement of groups and zines is strong and active.

The Basque Country: In Guipuzcoa there are such HC/Punk bands as BAP, EIZEN, VOMITO, RIP, ANTI REGIMEN, XIMORRA, RUIDE DE RABIA, and ODIO, BASURA, to mention some of them. There are such reggae/ska/punk bands as KORTATU and BALDIN BADA. In Vizcaya, there are some HC/Punk bands as RADIKAL HC, ESKORBUTO, MIERDA RADIOACTIVA, DE AKI, MCD, EXCREMENTOS. Most of these bands haven't got a good reputation, as Vizcaya punks are quite violent, sexist, and fashionable - but not all the bands. In Navarra, there are these bands: PORKERIA T, ULTIMATUM, UDR, VIRUS DE REBELION, and TIJUANA IN BLUE. In Alava, there are Ska/HC bands such as DAMBA, ESKUPITAJO, CICATRIZ, and LA POLLA RECORDS (punk).

The Catalan Area: Bands from Barcelona are maybe better musically than in other places, because they're more experienced than former punk bands (now nonexistent). The bands are: ODIO SOCIAL, ANTI/DOGMATIKKS, SUBTERRANEAN KIDS, HARD CORE RABIERA, SHIT S.A., GRB, KANGRENA, HHH, and ATAQUE DE RUIDO. The last couple of bands are from Girona, north of Barcelona.

Zaragoza: Here the HC/thrash bands are IV REICH, COCADICTOS, VOMITO SOCIAL, ANTI ORDEN, PARASITOS, etc.

Madrid: In the capital city of Spain, there are bands like: LOS BUENOS CIUDADANOS, RESISTENCIA, FOBIA, SERVICIO DEL ORDEN 100% VEGETAL, ORGULLO DE MADRID, 1985, and DELINCUENCIA SONORA. Half these bands aren't very active, at least concerning playing.

Burgos: The bands are ULTIMO GOBIERNO, DISIDENTES, CONTAMINADOS POR EL SISTEMA, GUARDIA VATICANA (all '77-like punk, melodic, except U.G., who are HC).

The Canary Islands: The punk bands are GUERRILLA URBANA, SUBPRODUCTO TOXICO, ESCORBUTO CRONICO, CONEMRAD (ska) and VADO PERMANENTE (oil).

Zine Addresses

Sabotaje/ write to Alberto y Paz/ aptdo. 17.140/ 28080 Madrid (direct action, ecology, squatting)... Cuanto Hemos de Aguantar/ Jose Manuel/ aptdo. 168/ P. San Pedro/ Guipuzcoa (done by us, mostly about bands but also social problems - of great acceptations between the people of Spain together with the zines Destruye, NDF, Sabotaje, & Lecturas)... Destruye/ Javi Sayes/ Cª Soraluce nº.6-3º/ San Sebastian/ Guipuzcoa (along with Penetracion, one of the oldest Spanish zines)... Brigada Criminal/ Richard/ Ed Euromar Nº.7-2º/ Zarauz/ Guipuzcoa... Unica Alternativa/ aptdo. 167/ Renteria/ Guipuzcoa... Peste/ A.G.R.T./ aptdo. 99/ Andoain/ Guipuzcoa... N.D.E./ Joni D!/ aptdo. 23.027/ 08080 Barcelona... Katastrophe/ aptdo. 22.081/ 08080 Barcelona... Lecturas/ Mark/ Cª Canat nº. 45/ Bañolas/ Gerona... Kolumna De La Peste/ L.J.B.M./ aptdo. 150.228/ 28024 Madrid... Andel Exterminador/ A. Cruz/ aptdo. 156.211/ 28080 Madrid... Crak Mundial/ Blas Blanco/ Cª Txurruka nº. 18-4º/ Lasarte/ Guipuzcoa... Ni Fronteras, Ni Banderas/ Patxi Avila/ VV Maestras/ Berriozar/ Navarra... Puagg/ aptdo. 129/ Mondragon/ Guipuzcoa... La Pesadilla Del Poder/ Santi Iribar/ Cª Sadramento Nº 20-3/ Tolosa/ Guipuzcoa...

Bands

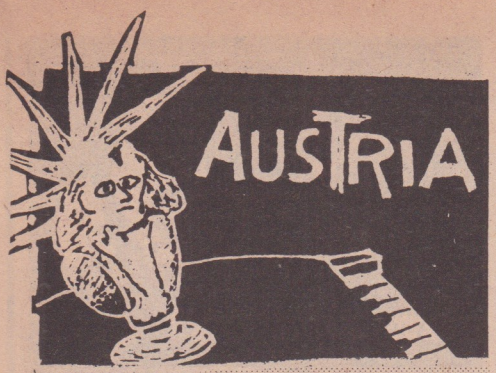
B.A.P. (Brigade Anti-Police): This group-- composed of Xabi (guitar & vocals), Eneko (vocals), Txampi (drums), and Andres (bass)-- is hardcore, with melodic influences from some German bands. The present lineup has been in existence since August 1984. For more info, write: aptdo. 99/ Andoain/ Guipuzcoa/ Spain... EIZEN: Eizen formed in February of 1985. Their drummer was the singer for Auto Defensa. The lineup: Santi (guitar & vocals), Edu (drums), Jose (vocals), and Miguel (bass). Eizen is a hardcore/ metalcore. For further info, write: aptdo. 168/ P. San Pedro/ Guipuzcoa... ANTI REGIMEN: This group from Irun (the border between Spain and France) makes good hardcore, simple and uncomplicated. The lineup is: Miguel (bass & vocals), Rafa (guitar), and Txema (drums). They started in April '84. For info: Miguel Garcia/ Avenida de Salis Nº 13-2/ Irun/ Guipuzcoa... VOMITO SOCIAL: Lineup: Klaus (bass), Dani (drums), Victor (vocals) and Joseba (guitar & chorus). Also from Irun, they started in April '84 with Anti Regimen. Their music is melodic and sticky, fast but not hardcore. They identify with activist groups like Crass, MDC, Flux of Pink Indians, etc. For info: Victor Perez/ Paseo Colon Nº 20/ Irun/ Spain... RUIDO DE RABIA (Noise of Anger): Lineup is Lamberto (guitar), Santi Iribar (vocals) (both ex-"Tortura Sistematika"), Santi (bass) and Jose (drums) (both ex-"Eizen"). Their music is noise/thrash/hardcore, influenced by Lärm, Septic Death, Psycho, Disgust, etc. For info: Lamberto Perurena/ Avda. de Navarra Nº 5-4/ Tolosa/ Guipuzcoa... R.I.P.: This is one of the best groups from the Basque country. They began in 1980 as Doble Zero and changed to R.I.P. in 1982. Lineup: Carlos (vocals), Txerra (drums), Yul (guitar), and Portu (bass & chorus). RIP are the best known because they were on the MRR Comp. Welcome to 1984 and in other ones also. Info: Jose Ramon/ Cª Zarugalde Nº20-4/ Mondragon/ Guipuzcoa - or to me... DAMBA: This group is ska/hardcore, very good and tight - very promising. Lineup: Javi (drums), Abel (bass), Jose Angel (guitar) and Pitu (vocals). Our influences are from UB40 to BGK to Stiff Little Fingers. Lyrics are about daily problems and not politics. Contact me for info... ULTIMATUM: This band has been in existence since August '85. The lineup: Kutxa (vocals), Koko (bass), Potxeta (drums), and Bolitxe (guitar & chorus). Their sound is punk, convincing and aggressive, influenced by Raw Power. For info write Luis Miguel Garoyoa/ Cª Virgen de Coles Nº 18/ Pamplona... RADIKAL HARD CORE: Lineup is Manolo (vocals), Javi (drums), Alvaro (guitar), and Panko (bass). RHC has existed since June '85 and is a noise/hardcore band. For info write aptdo. 162/ Basauri/ Vizcaya... MIERDA RADIOACTIVA: They are Kaku (drums), Koes (guitar), Momotko (bass), and Moises (vocals). They're a noise band that has been together since February 85. Write Moises Muñoz/ Cª Rontegui Nº 19-1/ Baracalco... ULTIMO GOBIERNO (Last Government): They began in 1984 and are made up of: Tomas (guitar & vocals), Mªmar (bass), and Luis (drums & chorus). U.G. are a very fast and noisy (and good) hardcore band with vocals and guitar influenced by Sounds Of Disaster... For info write Mªmar Garcia/ aptdo. 2.163/ 09080 Burgos.

RUIDA DE RABIA

ULTINO GOBIEZNO

That's a short summary of the hardcore/punk band/zine scene in Spain. If anyone's interested in any Spanish bands or anything, please write to me and I'll do my best to answer. I'm also interested in swapping Spanish stuff (records, tapes, zines, info, etc.) with anyone interested. Any band who wants to play in Spain *please* write to us at: Jose Manuel/ aptdo. 168/ Pasajes San Pedro/ Guipuzcoa/ Spain, or phone EDU (943) 426138. See you peace and freedom your Spanish friends.

P.S. For anyone interested in our zine "Craft of the Noise" (written in English) with Massacre, Extrem, Eizen, Rövsvett, Leben und Lebenlassen, Upset Noise, Deformed, Powerage, and more, please ask us for it; also we will exchange our zine for others from other countries.



Hi there, I am Harald from Vienna, Austria and I'll tell you about the news in the scene here. In September on the Danube island in Vienna there was a 4-day Open-Air festival. The 2nd day was called "Wave-day" and there played some Austrian New Wave bands, DEAD NITTELS (Viennese Hardcore band) and as headliners, Pete Shelley and Public Image Ltd. The festival went well but the situation changed at the set of P.I.L. After 1/2 an hour of their set some of the Viennese punks who are always drunk or on drugs and think only of fights and senseless violence (sadly enough this is the mentality of most Viennese Punks) began throwing beer cans on stage and one of these bastards threw a wine bottle into the face of the guitar player of P.I.L. He broke down and was very badly hurt. The ambulance brought him to the hospital. The concert was over and also the European tour of P.I.L.

Also, in the same month was one of the few concerts with local punk bands (in Vienna such concerts are just every 2-6 months). It was in the cellar of the W.U.K. (autonomous youth-center, one of the few places here where such concerts are possible) and there played TSCHURI & THE BAD BOYS ('77 Punk and Rock'n'Roll standards), AFTER AIDS (metal band with political left-wing lyrics) and as headliner DEAD NITTELS. Most punks boycotted

that concert and didn't come because the price for entrance was 50 Austrian Schillinge ($3) and it was too expensive for them. I think that is laughable, especially when that's said by people who buy expensive drugs and much alcohol. For most punks here these things seem to be more important than the scene.

Szene Wien, an old cinema which was built into a concert room did in October concerts with the Fall, Billy Bragg and Toy Dolls. When Toy Dolls played this place last year there were troubles with the fucking Nazi Skins who came and caused violence. This year it was the same. In December Poison Girls played that place. These bands and New Model Army were the only punk and alternative music bands who had the chance to play at Szene Wien. They are doing concerts with rock, metal and commercial New Wave bands, they did absolutely nothing for local punk and hardcore bands.

In Vienna there's an old slaughter-house which was squatted in 1976 and got later legal. It is called "Arena" and it is autonomous. In the past Arena did many concerts with Austrian and German Punk bands and also with well-known ones such as DK's, Minutemen, Black Flag, D.O.A... After the D.O.A. concert in 1984, punk and hardcore bands were banned from this place because the punks caused too much violence at gigs and at last they attacked people who work for Arena. Independent bands who had a chance to play then were just Lords of the New Church, Jazz Butcher, The Men They Couldn't Hang, and Einsturzende Neubauten. Now it seems that Arena has changed their mind because in November U.K. Subs played, support band was DEAD NITTELS. U.K. Subs were great but sadly enough the audience was as stupid as ever. In front of the stage they were dancing brutal pogo, some punks started fights and at last some punks went on stage and beat up some people of Arena. Perhaps soon play G.B.H. at Arena.

Hömal, the guitar player and singer for EXTREM, was in jail because he refused the army service (see my report in MRR #44). On October 29th he had his trial. The judge condemned him to 3 months in jail for every time he will refuse the army service in the next 3 years. After the trial Hömal was brought into the military barracks where he started a hunger strike. The next day he was brought into the military hospital and stopped the hunger strike because the officers of the army said if he wouldn't stop the hunger strike they would bring him to the mental hospital and from there he wouldn't come out for the rest of his life. On November 5th Hömal was allowed to go home and at the moment he is free.

While Hömal was in jail, on October 25th there was a benefit concert for him. There played SUBVERSIVE SIMMERINGER ('77 Punk-style band from Vienna) and EXTREM in another line-up. Two original members: Peter (drums) and their new guitar player Claudio who did also the vocals instead of Hömal; instead of their bassplayer Dani (she is Hömal's girlfriend and was very busy with setting up actions to support Hömal) I played bass. Now EXTREM play in their old line-up. Now they have recorded 5 new songs in a studio and they will record more soon because they plan to release an LP soon.

So that's all for now. Important: Bands, if you play in Vienna please don't play the "U4" club because this is a fuckin' commercial rip off disco for kids of rich parents. In the past there have been a few punk and alternative music bands who have played there and it was always very hard and often impossible for the punks and ordinary working class kids to come in, the owners of this club are the last wankers. The only band who cared that all punks can come in were TOTEN HOSEN from Germany (you are great, boys!!!). If you are interested in tapes from Austrian punk bands, if you want to know more about the scene here or you just wanna communicate please write me.
Harald Rau/ Medeagasse 11/1/ 1100 Wien, Austria.

P.S. Good friends of mine play in a rock band called SPITOUT and they have released their first single now on their own label. If you like this kind of music and wanna have their single send me $3 and I'll send you one.

OK, to cut the crap straight away, Sydney is booming, and as a result of months of MRR refusing to print my semi-abusive letters aimed at certain aspects of this fine, upright mag, years of reading pretentious literary self-indulgence and total crap in the AUSSIE scene reports - I felt it was time to give you people an insight into the bands etc. going on here, as despite Sydney's (like all "punk" cities) pretentious goons who comprise 99% of scenes (i. e.: dorks who yell "support the scene" shit and people who go out to be seen), it's a pretty active and productive city right now.

HARD ONS

A rundown on the bands... HARD ONS are still Sydney's premier punk outfit, merging 60's punk, metal, Ramones/ Stooges and hardcore. Unbelievably awesome live band. Their latest vinyl release Smell My Finger amply illustrates this compared to mediocre- good former ones... MASS APPEAL in my opinion are probably the most powerful HC band playing at the moment in Australia, music kinda punches you in the face from the first song and delivers relentless blows to the end of the set. Unlike the humorous lyrics of the Hard Ons, these guys deliver just as aggressive blows lyrically. Steering well clear of "hip" political issues the band confronts personal themes which incorporate social attitudes (drugs/ alcohol). A killer debut 12" EP Nobody Likes a Thinker, which for what it's worth entered the Sydney indie charts at No. 1 - which is some indication of not only the band's popularity, but the popularity of the genre as a whole. One of the few original hardcore bands left as well - metal, down stroke guitar, Italian hardcore, all have their place in these guys' influences.

HELLMEN: a fine new band with plenty of promise. They remind me of

some kind of cross (accident?) between traditional Birdman/Detroit roots and early U.S. hardcore. Super tight musically and whereas they don't aim at anything near the speed Mass Appeal go for, they deliver an intense, mindblowing set nonetheless. Singer is none other than deadheaded mental hospital escapee Ben Brown, responsible for the psycho artwork adorning flyers, t-shirts and vinyl around town. (Mix the captions of Pettibone with similarities in style of Pushead and you got it).

ROCKS: another powerhouse trio, back and kicking originally forming sometime around '77 or '78 (the days when I was a Kiss-loving 11-year-old!!) - too tough to die. Who needs Hulk Hogan when you got Bill Posters ? A brilliant, punchy, gut level rock 'n' roll, punk onslaught.

SPUNK BUBBLES

MASS APPEAL

MORTAL SIN: about the only good thing to come out of the new punk/metal crossover thing bands like Massappeal inaugurated was that I discovered these guys. Yeah sure - Metallica and Kreator t-shirts there are, as well as bullet belts and studded wrist bands but quite simply these guys kick arse (not "ass" - that's America for ya) - and that comes from a whinging sceptic who isn't, generally, into this thrashmetal stuff. Chronic intensity and speed. I can't decipher the lyrics live, but I know they draw particular attention to a song called "Lebanon" - which I thought was an interesting angle to take in a "politically" motivated worldwide hardcore scene which wallows in its generic yuppie anti-nuke, anti-Reagan, anti-everything mentality.

SPUNKBUBBLES: gross, sick, self-indulgent, obnoxious, arrogant, sexually explicit lyrics, morally devoid they are, but basically they're 4 wholesome young lads who don't take themselves seriously and know how to have fun (even if it is at the expense of an irate audience wanting them to stop fucking around and play). Got a good raunchy rock 'n' roll debut 7" (a male Runaways perhaps), cutely entitled "Metal Wench." There's a considerable number of other bands who deserve about a line of mentioning (that's about it though), not to mention other bands who continue to rock - ITCHY RAT, VULTEES, EXSERTS, etc., etc.

Anyway, in many ways punk in Sydney owes its existence to 2 main factors: Waterfront Records - whose label is responsible for MASSAPPEAL, HARDONS, EASTERN DARK, SPUNKBUBBLES, VULTEES and HELLMEN & RATCAT. To get info on ANY Australian release write to Waterfront at: 119 York St., Sydney 2000, Australia. MASSAPPEAL, HARDONS, etc. and any w/front band can be contacted there as well.

Also Aberant Records - admittedly, I'm not overly fond of most of the stuff on this label, but that can be accredited to "taste" rather than quality. Regardless - Bruce incorporates the essence of an indie label - he puts out whatever he likes and I think that's o.k. by me. (Quite a self-indulgent little comment, huh--heeheehee).

On the fanzine front not much is happening at all. Rise Above (mine), is having a momentary break while I think of new ways to abuse, grudge, put down, slag off, the morbidly pathetic state of hardcore (no "support the scene" lies here brother!) and play my DC3 record. Those interested in these literary marvels called fanzines should write to a brilliant interstate fanzine called Pallatative Treatment: P.O. Box 1216, Windsor, VIC 3181, Australia - look if a whinging fruitcake like me digs it, it must be good - news, reviews, info, interviews, etc.

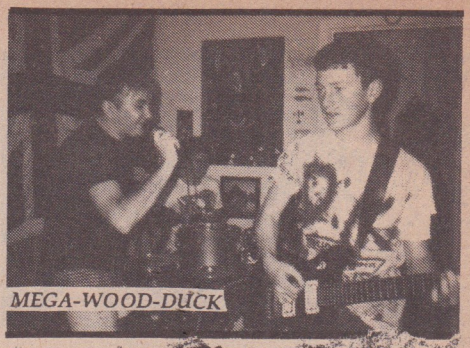
Speaking of interstate, the Reactor Records guru is conjuring up an Aussie compilation which should be pretty skullcrushing. Reactor's latest releases - CONDEMNED 12" LP and the new VICIOUS CIRLE LP are probably the best vinyl offerings to date. Contact: Reactor Records, P.O. Box 623, Camberwell, Victoria 3124, Australia.

From what I, admittedly half-ignorantly, can gather, although there remains some fine bands interstate - particulary Melbourne, Sydney seems to have its shit together, more so - perhaps it's more "mainstream" and therefore accepted here - I don't know.

Well, that's about it, as honestly and objectively as a "bad to the bone" bastard can do it. Bands and zines mentioned here are worth it - get into them o.k., it's better than half the crap you're listening to now and that's the honest truth. I don't lick anybody's arse. If you see the need to write/abuse me - morons won't be replied to: Steve King, c/ Waterfront Records, 119 York St., Sydney 2000, N.S.W., Australia.

P.S.: Hello to everyone who's travelled down here. Hi to Laura - wherever you are.

Whyalla-This is a small, industrial city in South Australia. And although we are small in numbers, we are fairly active. Our longtime thrash band for over 3 years, DOMESTIC VERMIN, split up early this year but since then we have seen 3 bands emerge. They are RANDOM CHAOS, a 3-piece, mid-paced thrash band who have played occasionally but show lots of promise. The other 2 are MEGA-WOOD-DUCKS (a name thought up by Smear of DEPRESSION) and INDECENT EXPOSURE. MEGA-WOOD-DUCKS play a heap of thrash covers and a stack of good originals, including a song called "Small Scene/Common Sense" about the Whyalla scene.


MEGA-WOOD-DUCK

DOMESTIC VERMIN

At the moment we have a hall that we hold shows at every Saturday night, so we have somewhere regular to play. So far, we have only had 1 out-of-town band play here, and they are PUNCH AND JUDY from Adelaide (the capital city of South Australia), and they will be playing down here again with TOXIC AVENGERS (also from Adelaide).

I released a cassette magazine a fair while ago, but copies are still available to anyone who's interested. I prefer to trade tapes. My tape, Piece of Mind, comes on a good quality TDK C60 w/booklet, so for a copy send me a decent swap at the address at the end.

Several months ago, members of DOMESTIC VERMIN and RANDOM CHAOS combined in a band called GOVT THRASHERS. They were only short-lived, but managed to put together a tape which is available from: Andrew/ 61 Playford Ave/ Whyalla Playford 5600/ Australia.

INDECENT EXPOSURE are only young guys, but have cool attitudes and have emerged from a noisy rabble into something fairly decent (not indecent, ha ha). Contact can be made by writing to: Cameron McKeever/ 11 Lindsay St/ Whyalla Norrie SA 5608/ Australia.

I have also just put out a new fanzine called Thrashattack, which is only available for a swap of another zine or a tape! Number 1 includes an all-Australian line-up, including ARM THE INSANE, MASS APPEAL, DEPRESSION, PUNCH & JUDY, RANDOM CHAOS, TOXIC AVENGERS. Also, shortly I should have out the long awaited Whyalla comp tape called Defective Breakdown. It definitely won't be a musical masterpiece, but something that documents the scene in Whyalla over the years. Also due out soon from the guys at Music Not Money tapes is an Australian comp tape called Thrash or Die. If you are interested in a copy (they prefer to swap rather than send money and have hassles of trying to exchange foreign currency), then drop a line to MNM/ 19 Burns St/ Whyalla Norrie SA 5608/ Australia.

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POWERAGE "Protest To Survive" (South Africa)
SLAM "Tradegies" (Sweden)
CHAOS Z "Ambarsch" (West-German)
THE HARD ONS debut (Australia)
CRIPPLED YOUTH "Join The Fight" (Davis,Cal.)
THERE IS NO REASON TO BE HAPPY Comp. (Intl.)
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CAPITAL SCUM "Clutch The Flag" (Holland)
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EVULAATIO "Rakkautta EP" (Finland)
SLAM "Welcome Home" (Sweden)
RABATZ "Helden EP" (West-German)
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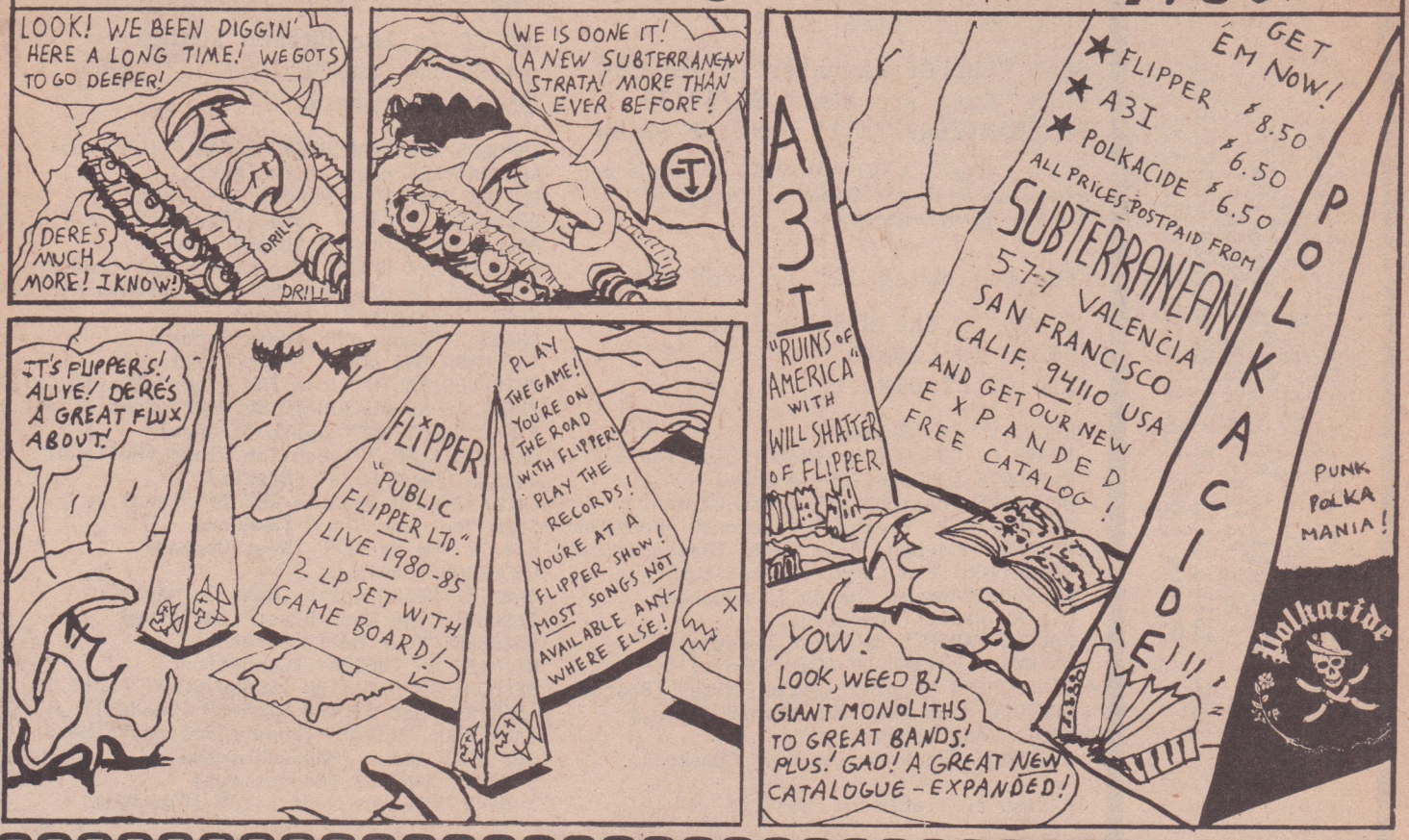

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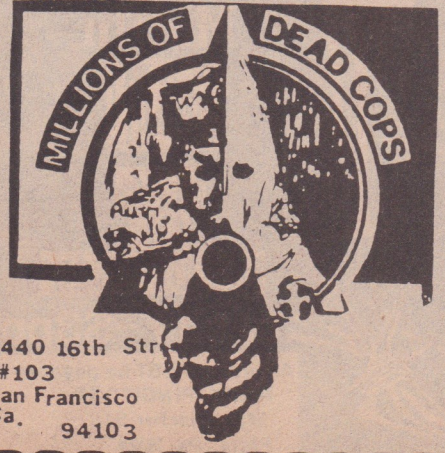

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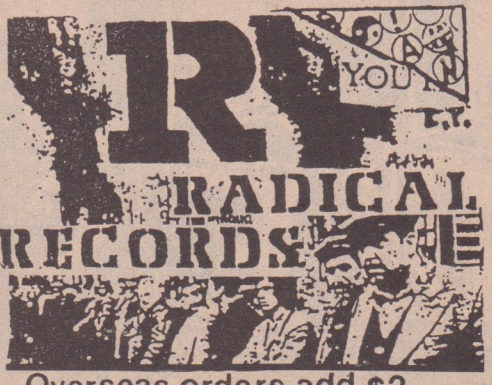

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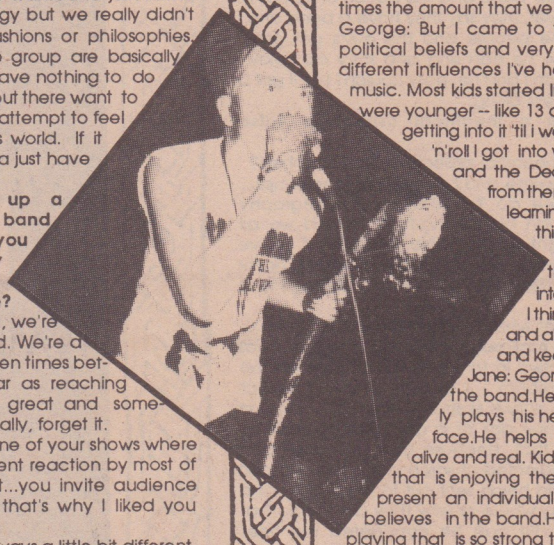
Interview by Tim with Jane's (roadie) help

MRR: Alright. False Prophets have been around for how many years?

Band: Six and a half years.

MRR: And obviously they're in a different form now than then. It took a long time to finally get an album out. Tell us about False Prophets. Tell us what has kept the band going - what is the current band all about? Somebody grab it and run...

Stephan: I don't think the current band is basically a bunch of 'changes'. I think the current band is what we intended it to be. We could still be evolving until we grow into the right form, come into the right people. We didn't know who those people were, we didn't know if they were ever going to come into our lives but we know that they would be people who would be most able to carry out the kind of musical ideas that we wanted in the first place. In other words, when False Prophets first started out we wanted to be a lot more than we actually could be, talentwise. We thought about a future, we said "Wow! We got to learn how to not only to play our instruments better, but express ourselves as well as we can now and to keep experiencing life and finding the words from that." Essentially, False Prophets is not a band, it's an ideology. The only original members right now are Steve and I, we formed this out of the idea that we were going to be to hardcore punk what, say Patti Smith was to Punk Rock. A sort of strange, bizarre cousin, a cousin you don't know how to entertain when they come into your room, but nevertheless we're going to have no boundaries, I mean, we still wanted to join in the fun, we wanted to join in the emotional and physical energy but we really didn't want to be slaved down to fashions or philosophies. Our political beliefs within the group are basically individual philosophies, they have nothing to do with what sells, or what punks out there want to hear. Consider it a desperate attempt to feel less alone and helpless in this world. If it doesn't work well, we're gonna just have to try another world...



MRR: Uh, OK. That brings up a lot of questions. Has the band reached a plateau that you are happy with? In any sense: musically, membership- wise, label-wise?

Steve: No. We're pretty good, we're pretty satisfied with the record. We're a great band but we could be ten times better. That's just musically. As far as reaching the audience, sometimes it's great and sometimes it's not there. Commercially, forget it.

Jane: I have never been to one of your shows where there has not been an excellent reaction by most of the audience, if not all of it...you invite audience reaction and participation, that's why I liked you guys, you were a lot of fun.

Stephan: But our shows are always a little bit different. We can't crank out a "we don't care what town this is automatic set list kind of thing". Our shows well...we basically live and die during the show, man, and it's a total personal thing. Maybe I'm just speaking for myself in this particular situation. I try to look at every town I go to, look at the people, look at the enviroment and understand what affects these people here the most. And how could certain songs possibly be related to these people. This contact can be achieved if you remember the oldest adage: "people are people...except the muthas in power have different names." For example, how about "Mulroney we're poor and the poor stay poor." That's just for those people there because we played on a Welfare Wednesday in Vancouver you know. Yeah, I even change my t-shirts sometimes to represent something that maybe they'd want to think about. Even if I have to settle for a cheezy p.r. I try to make it a band I feel not enough people are thinking about.

George: It doesn't really matter if we're playing to ten people or 1,000 people, this band puts out the most it can, and the best it can for every show. I think that's important. I've seen a lot of other bands who don't do that. This band is founded on doing the very best that we can all the time.

Stephan: No one's sold on us yet cause we aint got nuthin to sell, nuthin that you ain't got already. I mean, as far as me and Steve are concerned (six years down the line) we have to think that when Debby and George joined the band (a little over a year ago) False Prophets started then...we don't see the end of this band. It's gonna be an ongoing part of our lives and not just something that we're doing while draft dodging the nine to five nightmare or dealing with peer pressure or trying to make some kind of 'name' for us. See, we have no name, we don't care if we ever get any kind of name, I think that keeps us honest at this moment.

MRR: So, is honesty the goal?

George: Sure, absolutely! 100%. Be honest as possible and never lie and never imitate yourself.

Debby: That word 'goal' struck me as funny because I think this is gonna sound corny, but I think that's what we're doing--being honest. I dont feel like we're ever doing anything dishonest in the rehearsal studio, when we're writing, or when we're performing. I'm very happy with the way we're developing as song writers since George and I have joined the band.

Steve: I'm just uncomfortable with people who try and claim how honest they are. The last person who told me how honest they were still owes me fifty bucks.

MRR: Let me ask this: what are some of the ingredients that the individual members bring into the band? What are some of the influences or inspirations that make you an important or special part of the band?

George: I'm new to the band, about one year now. I went to school in Florida and was in a band called Roach Motel for a number of years, which all MRR readers probably know was Florida's drunkest punk band. Then I moved to another band called Atoms For Peace which became more political but just didn't go in the direction I wanted to--it went more into the lead singer's own ego trip.

Stephan: Even though that band was making forty times the amount that we do.

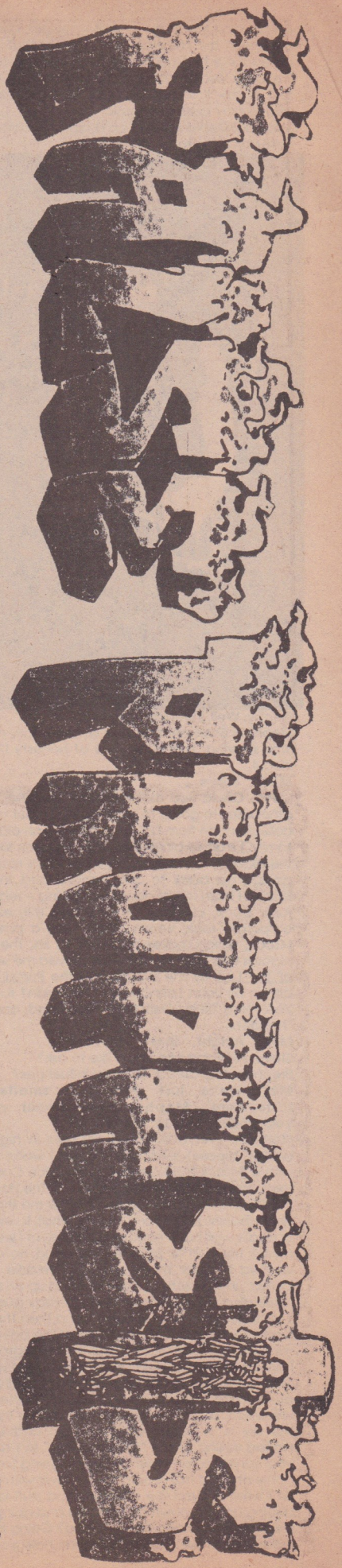
George: But I came to this band with very strong political beliefs and very strong musical ideals and different influences I've had growing up on different music. Most kids started listening to music when they were younger -- like 13 or 14 -- but I really didn't start getting into it 'til I was 17 or so. The first real rock 'n'roll I got into was punk, like the Ramones and the Dead Boys early on, and then from there I went backwards. I am still learning music, I'm still hearing things that I like, things that keep going back further and further and incorporating them into my playing and writing and I think it's important for all people and all musicians to keep learning and keep growing-- never stagnate.

Jane: George brings a lot of action into the band.He jumps around and obviously plays his heart out- you can see it in his face.He helps make the band seem more alive and real. Kids always like to see a band that is enjoying themselves, and George helps present an individual style that shows that he believes in the band.He has an individual way of playing that is so strong that it can back up Debby's leads very well whether George is off in the air or in the middle of a series of splits.

Stephan: And like I said, here is somebody who already was tasting success and found that their heart and their soul and their mind wasn't being satisfied or...now he can just starve along with us, but BOY does he have a full head. Ha, ha, ha.

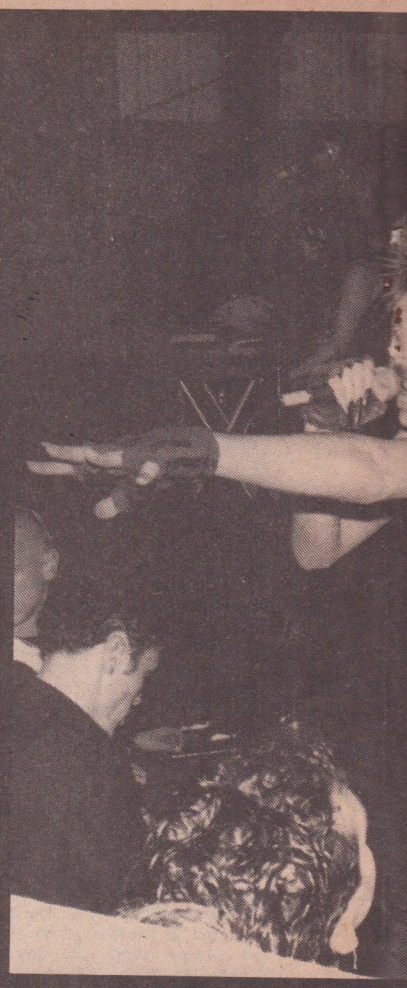
MRR: Alright, listen, I want to go around and ask the same question of each person.

Debby: My strongest influences as a guitarist -- primarily as a lead guitarist, although George and I share that duty, is the Blues, and I got that in Milwaukee, where I grew up. There are Chicago blues players coming up there all the time to perform I still didn't touch a guitar except for some tentative James Taylor shit until I was 20. When I was little I sang guitar solos instead of the vocal part to songs but my mother told me when I was fifteen that it was unladylike to even consider playing electric guitar, when I said that was very sexist, she said, 'well, it's too loud anyway.' Two years later my brother had a drum set in his bedroom. I finally picked up an electric guitar my senior year in college and with encouragement from people like Victor from the Violent Femmes, who told me 'those boys are playing a lot faster than you, but that doesn't mean that you're not better' I started playing rock n roll. I was very lonely when I came to NYC. I auditioned for a band and did my time in that one and tore my back up trying to play like Johnny Ramone and stopped playing for a year and then was very happy to find the False Prophets. I was trying to find a good underground band, and I liked the fusion of the



politics and the music. I'm also a writer, and I had a choice in my life whether to go in that direction politically or try to do something with the music, and I'm really, really happy to have found this outlet for two of my strongest impulses: to do social protest and to play loud, vital music.
Stephan: Debra's giving up a highly lucrative writing career in order to be in this band.

Debby: Well, I wouldn't keep up...
Stephan: She's another one whose heart, mind, soul was starving; that's the kind of honesty I'm talking about.
MRR: Steve...
Steve: Could you make it more specific, because otherwise I'm going to start talking about my record collection. I'm from N.Y. I come from an old left wing family. I started playing bass when I was sixteen. I'm the oldest one in the band, so as far as rock and roll goes, I go back to Jimi Hendrix and the Rolling Stones. I listen to just about everything -- reggae, rap, funk, punk, classical or rock and roll, except for corporate rock, which I hate with a passion and Muzak, which makes me want to kill. The last two records that I heard that really moved me were Land of The Lost by the Wipers and the Primal Scream album by John Lennon. And I shouldn't forget New York's Holy Trinity--Patti Smith, Lou Reed, and Johnny Thunders.
MRR: Alright, that's interesting.
Steve: Anything else you'd like to ask?
Stephan: Maybe our eclectic influences?
MRR: We're just getting a smattering of taste here, Stephan. How about you and your influences in the band?
Stephan: Everyone hated my guts in high school (violins, please). I had no friends, I walked around with a 8-track tape deck with like Alice Cooper and then I started having things like Mott The Hoople and the Clash and police would run after me shooting on sight (bullshit). I'm sorry, okay, what I used to do basically was have nobody to talk to, so I would write myself these little poems and I had no one who wanted to hear them, so in the middle of lunch period , in high school, I would stand up on the lunch table, step on people's lunches and say guess what? You're going to hear a poem! And then they would like try to buy me lunch right out of the pail and over my head so I took that act out to Washington Square Park and I would stand up on the ledges where the trees were and yell at people not unlike Life of Brian downtown you know, (here were many untranscribable noises) "and the world is falling and the sky is creeping down on us" and everyone started yelling at me "false prophet" so I said okay, you don't like me down here, I'm going to take my bottle of Night Train and move uptown with this thing. So I went around like midtown and stuff and went pacing up and down on benches and going "do you know what you people are doing? Going into these Broadway shows and all that and I hate you all and oh man can't you give us some money and awwwww..." and then they looked at me and said 'false prophet'.
Jane: I would have said a lot worse to you if I were them.
Stephan: So finally I got this one friend who had an acoustic guitar and we sat down in a basement . Do you know, originally I joined 'Severed Vains' (False Prophets) as the back up singer and lyricist but eventually I said "fuck this shit, if Patti Smith or Lou Reed can do it..." Besides, they knew you had to live the words before they can have life. Steve understood this thing, he laughed at the original singer who tried to interpret my words and said why don't you try it, so I did and now my only influences I bring into the band now are that of an idiot savante, an illiterate by choice (who's only read ten books in his whole life). I like to observe people, you know? Mix them together using many ingredients and my own recipes I call my Chef Voyeur-Dee.
Steve: What happened was I met him in this record store I was working in seven years ago and he was this weird looking guy who actually looked like Ian Hunter back then. He comes in with a Mott The Hoople jacket on around 9:30 in the morning and we started talking about Mott The Hoople. About six months later I got kicked out of the band I was in.
Stephan: You know why? Not because he didn't play well, but because he didn't look right! Curly hair and glasses; no, that's not punk rock!
Steve: If it was five years later and they played twenty percent faster they would have been a good metal thrash band. Anyway, so six months later I was looking for a new band and this bunch of friends of friends came over, they say they have a band and I said "really nice people and this guy's got great lyrics, let's hope he can sing and they can play." They really couldn't and he really couldn't but it got a lot better as it went along.
MRR: Is there a theatrical aspect to False Prophets?
All: (laughter) Theatrical aspects to False Prophets?
Debby: Well, George and I do synchronized jumps...
Steve: Yeah, we do Temptations choreography onstage. Stephan does kung-fu kicks and we all duck at the right moment. No, actually, if you've asked that question we can tell that you've never seen us live. He (Stephan) has a whole garbage bag full...
Stephan: I've got what is called the S.O.S. - Sack o' Shit. It's a huge mail bag - the same one that I was hung upside down in to make the picture on the cover of our album - I collect props, I collect everything that signals a strong emotion, maybe a battered up baby doll or a gas pump handle or something like that, because that baby doll can represent all neglected children in the world, it can also show a child being sent out to the middle of a war not knowing where or why they are there. That gas pump handle can be considered the fleet enema of the modern day, the government's dildo being thrust into all of us somewhere in one of our many orifices. In every hardcore show I ever went to I said wow, the music's intense, and the singer must be saying something, but I certainly can't understand it all. So by holding the props, it's the feelings of the songs I'm after. I'm just trying to trigger bigger emotions. What would you do if you were stuck with these particular little accoutrements in the middle of a real life situation? How would you feel, how would you act? Also, I have an old score to settle. I was an under-aged auditioning stand-up comedian that got more sugar containers thrown at him and a bunch of old people saying "You're not Lenny Bruce! I've never heard language like that in my life and hoida hoida hoida hoida hoida." So I didn't know whether to be a stand-up comedian or a rock and roll singer, now I integrate the two to form what I do on stage now.
George: As far as my theatrics go, people who've seen me are always saying man, man! Wow, I can't believe that! When I play I give it all I've got, I jump around, I scream. If anybody stands close enough, they'll be able to hear me screaming and muttering obscenities and such, which I do when I play. I play as hard as I can, no matter if the song is slow and melodic or fast and thrashy, I will play as hard as I can and I believe it's important for the audience to see that, see a band that's actually out there, busting their asses hard as they can...
Stephan: That's because he's got a Ramones tape on a Walkman inside his ears on stage.
George: Yeah, I've gotta admit that Johnny Ramone has been a great influence on me. I don't know him



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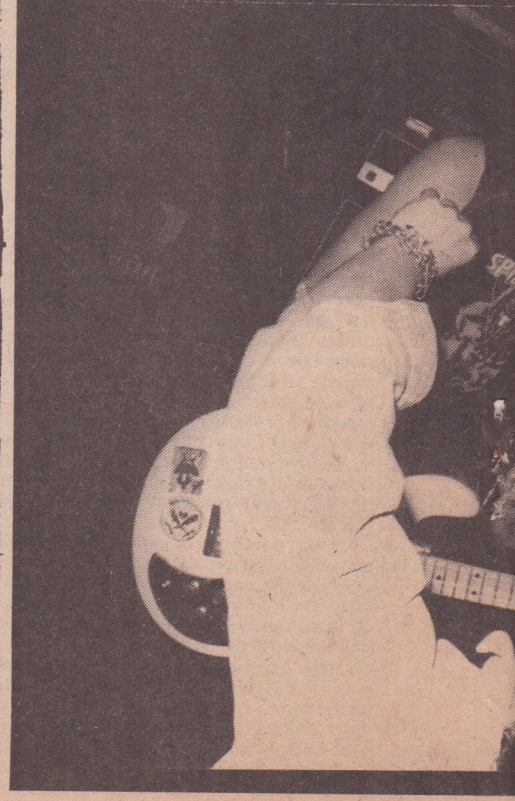

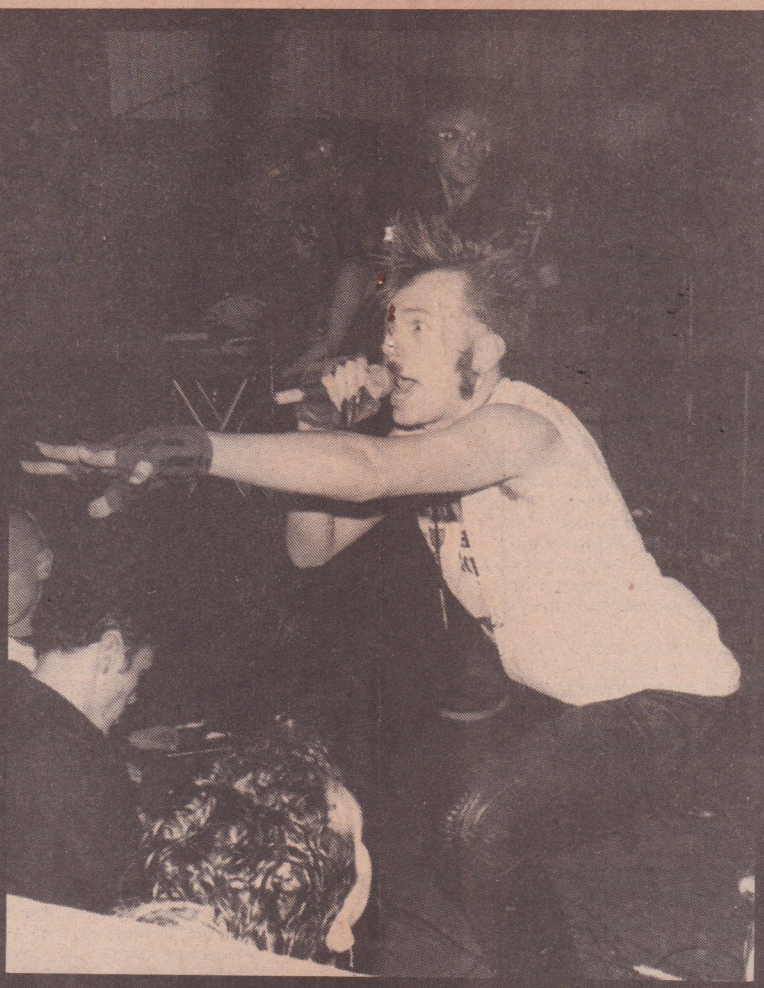

FALSE PROPHETS

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o finally I got this one friend who had an
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originally I joined 'Severed Vains' (False
as the back up singer and lyricist but
I said "fuck this shit, if Patti Smith or Lou
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he band now are that of an idiot savante,
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s I call my Chef Voyeur-Dee.
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FALSE PROPHETS

personally or anything, I've just watched years and watched Cheetah Chrome other guitar players and I've seen around a lot. I always was impresse moving around a lot and jumping arou it all they've got. Because god damn band and you've come to pay to see you want to see something. I've seen players who don't move around tha that's fine too, but I like to see someon into the music, that really moves aro audience interaction. When I play, I al close to the audience as possible, and important that the audience stands a band as possible because when you're it's not just a band playing, that's only o show, the other half is the audience in with the band and the energy that back and forth.

Stephan: Why can't a band get up t "This is a song about a revolution, any happened in the past" and try to get re-enact, for the future; be the links linke what about a song about believing and trying to get people to touch or song that starts out with a waltz and people - men and women, or any co fake it (the waltz)! I dance with Szandor, here, because I get to lead. It's gotte where we'll invent any sonic silliness from slamdancing long enough to meaning again. Still, "banging in gang better than those who want to watch us emotionless). That's one of the things would say.

Steve: I think that's kind of the fault hardcore attitude, that the only kind of acceptable at a hardcore show is sl minute anybody gets out onto the dan starts to move around a little bit, it's time

Jane: But isn't a ballroom a place ballroom dances are accepted, an place to disco? It's what the kids like to they get older they always have the op in a balcony or standing up front o listening to the music. I've seen 28 ye pogoing, and once I even saw an ol stage dive; granted some kids go off t trying to kill and maim, but if it's conscientious manner, even that brie what you call "pain" is more like performance art. One can not forc become creative at shows, one mus atmosphere of relaxed fun and variety into creative action. Bitching and onstage ruins the fun and provides reinforcement.

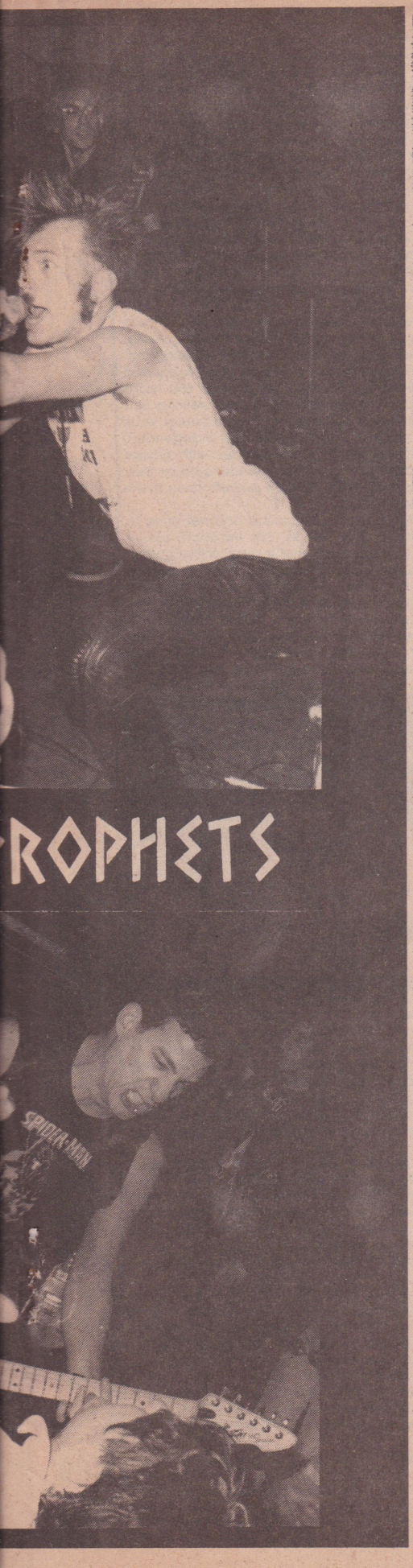
George: Again, interaction is imp movement is important whether they're and down or shaking their heads. It's imp band to know that the audience is ap and is getting into it, and it's very hard stale audience, an audience that just their mouths dropping. Slamming lets y they're really listening.

Stephan: Yeah, but only when they' with the band, not when they're slamm diving because they want to take the from the band.

MRR: O.K. You've alluded in som another to politics playing some in the band. Maybe you could explain what that means to you interpret that.

George: On a personal level, that woul way to do that question. Debby, why d that one off.

Debby: It helps me because I've bee faced with that frustrating sort of an woman or anyone is faced with whe understand sexism, racism, and war. W the Sex Pistols I really went crazy, I rea and I heard Iggy Pop and all of this ne expressed my anger and pissed-off e music really appealed to me but at th living with other women who didn't like all. One of my girl-friends said "Why do that stuff? It's not beautiful and one o goals in music is to make beautiful noi that's limiting music to entertainment, b it to be an artform it's got to express ot like hate, rage and frustration. For political/social change people need t people's anger and frustration - punk ro



personally or anything, I've just watched him over the years and watched Cheetah Chrome and a couple other guitar players and I've seen them move around a lot. I always was impressed by people moving around a lot and jumping around and giving it all they've got. Because god damn it, they're the band and you've come to pay to see this band and you want to see something. I've seen other guitar players who don't move around that much and that's fine too, but I like to see someone who's really into the music, that really moves around and gets audience interaction. When I play, I always stand as close to the audience as possible, and I think it's very important that the audience stands as close to the band as possible because when you're playing LIVE, it's not just a band playing, that's only one half of the show, the other half is the audience interaction with with the band and the energy that is exchanged back and forth.

Stephan: Why can't a band get up there and say "This is a song about a revolution, any situation that happened in the past" and try to get the people to re-enact, for the future, be the links linked together, or what about a song about believing in each other and trying to get people to touch or what about a song that starts out with a waltz and trying to get people - men and women, or any combination, to fake it (the waltz)! I dance with Szandor, my stick over here, because I get to lead. It's gotten to a point where we'll invent any sonic silliness to get away from slamdancing long enough to give it some meaning again. Still, "banging in gangs" is markedly better than those who want to watch us on t.v. (stand emotionless). That's one of the things our drummer would say.

Steve: I think that's kind of the fault of the whole hardcore attitude, that the only kind of dancing that's acceptable at a hardcore show is slamming. The minute anybody gets out onto the dance floor and starts to move around a little bit, it's time to slam...

Jane: But isn't a ballroom a place where only ballroom dances are accepted, and a Disco a place to disco? It's what the kids like to do, and when they get older they always have the options of sitting in a balcony or standing up front or to the side listening to the music. I've seen 28 year old punks pogoing, and once I even saw an old dude do a stage dive; granted some kids go off the deep end trying to kill and maim, but if it's done in a conscientious manner, even that brief moment of what you call "pain" is more like a form of performance art. One can not force people to become creative at shows, one must provide an atmosphere of relaxed fun and variety to help them into creative action. Bitching and getting surly onstage ruins the fun and provides no positive reinforcement.

George: Again, interaction is important and movement is important whether they're pogoing up and down or shaking their heads. It's important for the band to know that the audience is appreciating it and is getting into it, and it's very hard to play to a stale audience, an audience that just sits there with their mouths dropping. Slamming lets you know that they're really listening.

Stephan: Yeah, but only when they're slamming with the band, not when they're slamming or stage diving because they want to take the show away from the band.

MRR: O.K. You've alluded in some sense or another to politics playing some sort of role in the band. Maybe you could individually explain what that means to you, how you interpret that.

George: On a personal level, that would be the best way to do that question. Debby, why don't you start that one off.

Debby: It helps me because I've been frequently faced with that frustrating sort of anger that any woman or anyone is faced with when they try to understand sexism, racism, and war. When I heard the Sex Pistols I really went crazy, I really liked them and I heard Iggy Pop and all of this new music that expressed my anger and pissed-off emotions. The music really appealed to me but at the time I was living with other women who didn't like the music at all. One of my girl-friends said "Why do you listen to that stuff? It's not beautiful and one of the primary goals in music is to make beautiful noise." I said no, that's limiting music to entertainment, but if you want it to be an artform it's got to express other emotions like hate, rage and frustration. For there to be political/social change people need to hear other people's anger and frustration - punk rock helps kids see that their personal feelings of fear of nuclear war and anger at their parents' blindness are shared with other kids. Alienated teenagers getting high to Duran Duran won't change the world but punk kids expressing mutual concerns have a shot at it.

When the U.S. attacked Libya, a very small minority of people went out demonstrating in NYC - me, Stephan, the WWIII Vets and a few others - but that gave courage to other people who felt the attack was wrong but didn't see their neighbors questioning it. If they saw some crazy people running down the street screaming about it and waving banners maybe their doubts were strengthened.

George: I went to school at the University of Florida Gainesville which is quite backwards, not the school itself, but the whole state of Florida. I saw a lot of backward things happen and a lot of different political... (Here Stephan interrupts inanely about retirement and a conversation about beer ensues. Please stick to the question or a pertinent side question...) I learned a lot about human nature and politics. I became very frustrated with what was going on and with the problem of expressing this frustration. It was very hard for me to get my views out. People always seemed to put down anybody who seemed to have any ideals, especially in Florida, so it was doubly hard to express what you believed in, and coming to this band was a relief! I agreed with the politics and the music and I feel like actually it's kind of a strange combination of both. Even without the lyrics there is such a strong current of emotion in the way the music is played and the way it sounds; even on the album, if you listen to just the music it expresses ideas politically without using words. It's strange, it's really hard to explain except to just feel it, that this has a powerful undertow or something. Now, with the lyrics on top of that, it's even more powerful as a political message. Listen to the music too, it's very strong and very intense... it speaks for itself. Fascinating.

Stephan: Politics are the way you treat other human beings so basically you can say all the songs are political because they have something to do with the interaction of human beings. Now I know I can't change the world with a bunch of words but maybe there's somebody out there understanding that they're as important to peace as all the convention talkers in the world. There are certain emotions that I try to get past quickly so that I can go deeper for a more lasting image. So instead of "I think that war over there sucks," get across the image of a mother looking at her child that's on fire, or starving or being sent off with a gun, or of a father telling his son you have to go to this war to become a man. It could be done by the way I'm acting on stage, be it crying or whimpering or the way my voice is not staying in tune. (I'm the son of a racetrack gambler so I know the odds on this one:) Imagine a kid going home and saying: "Dad, I don't want to go there, I don't want to go out and hurt people. I don't care what the politics are, I don't care what the governments are saying, because the governments are not in those wars, they're not down on the fields, with guns shooting, dodging those bullets. They're up there in their ivory towers pulling a lot of strings and pushing a lot of buttons. The biggest thing I'd want to say to any human out there is to stand up for one moment and say "I want a future!" That doesn't mean stop playing that Sex Pistols song cause that song is more realistic than nihilistic and saying that you want a future means you go out there - it might be the dinkiest protest you could possibly imagine in your home town but you gotta be out there and you gotta make that choice, you've got to reclaim your life for yourself, and that's all we're doing, we're not saying that we know anything else. When I write the lyrics and stuff like that, I'm not saying that we know anything more about the facts and figures or statistics about that particular issue (probably less). All I can possibly do is make people wanna think about the emotional stress and the pain that these people involved in that particular situation are going through at that moment. Don't just bury the bags; look inside them.

Steve: All I can say is that I don't think of us as a political band, I think of us as a band with political opinions because you can't really educate people through music. The only fact I ever learned from a song was the name of one of the Japanese-American concentration camps - it was called "Manzanar". I learned that from a Channel 3 song a couple of years ago. I like a lot of apolitical music, I love the Cramps and the Cramps have no politics. A lot of hardcore politics is complete bullshit. If you're

going to be political, worry about serious things, like stopping capitalist imperialism or getting kids out of hellholes like the Martinique Hotel, instead of picayune Stalinist crap like "it's politically incorrect to like Madonna," or "it's a moral imperative to play thrash." And if you're going to write about something serious, do it with some imagination or humor. Having your heart in the right place is not enough. The best role for music to play is to be something that makes people feel, that's neither fluff nor propaganda. Like Bob Marley saying "The belly full but we hungry, forget your troubles and dance." Like Marvin Gaye, "What's going on?" It could be Stiff Little Fingers doing "Suspect Device," or "Johnny Was," or the Dead Kennedys, or the Clash.

Stephan: The Dead Kennedys don't limit their politics to well this government is screwed up, this system if screwed up. They're also talking about the politics of drinking too much and mistreating your lovers, like in "Too Drunk to Fuck."

Steve: Hee, hee, hee. That's not politics!

Stephan: It is too, that's political!

George: Sure, it's personal politics. . .

Stephan: It's social and personal politics (Ed. note: here the whole group gets into a long and very boring "did so, did not" type argument. I will leave you folks to reconstruct it if you will.)

Stephan: There's too many kids afraid of the word politics. Politics isn't just watching the elections on television or listening to someone give their opinions on a newscast, you should know this. Politics are the simple politics of staying over at a friend's house and not stealing anything.

MRR: Let me ask. . .New York City was described by you as being separated into two extreme camps, a left wing and a right wing with little in between. Could you tell me more about this situation?

George: I'll do it as aesthetically as possible. There seems to be a new Right movement in New York, a right wing movement - uh, maybe not new, but emerging its head now - and a lot of bands are jumping on the bandwagon saying "Hey! We're right wing everyone! Come and join us!" and a lot of kids are getting into this. Really they're just doing what their parents did, it's the same beliefs. It's nothing new and not rebelling at all, in fact they're kind of going backwards on the whole thing. It's a real problem in N.Y.C. because bands like False Prophets, Urgent Fury, New Republic, Apple, Expletive Deleted, and other bands that have been around for awhile are having real problems getting gigs and playing because the commercial market seems to be geared towards these very right wing bands. Somehow they all seem to have gone speed-metal to boot, which is again just jumping on the bandwagon going along with what everyone else seems to be doing. (George played "Master of Puppets" and "Back in Black" incessantly in the van-ed.)

Stephan: Metal is the music of the corporations right now; it wasn't always. It sells products and encourages materialism, and basically I don't think these bands are so right wing, now that they're out in the open, because they're under a big microscope now, so I think that even the most fascist, the most skinhead oriented bands are now more moderate in their positions because now in order to keep the commercial machine going they have to kind of live on both sides of the fence. Yes, it's still racism and fascism and sexism when you're in your own little company but once somebody comes along who's got money, drugs or press for you, you'd better start kind of tempering your position a bit.

Debby: I don't like these bands, but they have the right to do what they want. My greater concern is: what are the left wing labels going to do to combat the growth on the right? I worry about Alternative Tentacles. They're under this serious lawsuit, a lot of the bands on their label have left over time for more lucrative situations. Meanwhile, we've got Chris Williamson and he's getting all of this money from Rock Hotel Records to develop a powerful label supporting some pretty fascist bands. Where are the left wing labels that are going to become strong at this point?

MRR: Let me ask this, does "become strong" mean have a lot of capital behind you? In other words, these new labels like Rock Hotel or Combat-Core have a lot of dough behind them so how do people who are existing more on a grass roots level compete with that?

Debby: I would say that making a commitment to being organized would be a good starting place. Using whatever resources you have whenever possible. It's not easy, Abbie Hoffman even said on the radio show that we did with him, that the left is always losing its brightest minds, its best people. It's because they get frustrated with the typical left wing attitude, which is "we don't want to be business people, so we don't want to deal with the media, or do this or do that," and pretty soon they're not doing anything but wearing politically correct buttons. So many people in punk say "Hey, I'm working as a busboy or whatever, I'm poor, I'm not doing anything to support the system, I'm politically correct." To me that's not enough! That's not fighting back, that's abstaining.

Steve: The thing I've noticed on the left in punk is that the minute a band is making over one hundred dollars a show somebody is going to accuse them of selling out. None of us are out to get rich, none of us are out to have three mercedes and snort whole provinces of Bolivia and Peru every day, but if you're a rock and roll band, it's capital intensive. It costs a lot of money to make records. It costs money to make records that sound better than something recorded on somebody's box in a garage somewhere. If you want to get out and play to enough people to make an impact, you need the numbers. You have to have a bit of money to start out with and you have to make a lot of money to keep going. After a while you can't do the full-time day job - quit to go on tour - get a full-time day job - practice at night routine. You just burn out! Also, I know that a lot of musicians have kids; I have a three-year-old son and if you don't have orange juice in the fridge you can't say "fuck it, I'll get some next payday." If you have a kid you have to have a half-gallon of milk and a half-gallon of orange juice in the fridge at all times. Kids go through food and drink like seven Canadian punks going through a case of beer. I've got to have the resources to keep my kid fed, and that means successful tours or records. I don't want to sound mercenary but you have to accept this reality or leave the field to bands with wealthy parents or corporate backing.

George: We should not be competing with the right wing bands at all because we're not in the same class at all. They're no longer punk rock. We're doing what we believe in. We're not competing or saying that we're out to make more money or more albums than you and to even try would be ridiculous, because what's commercial sells and it sells well. The most important thing to us is not the money or the albums, but that we're doing what we believe in and we intend to keep doing that whether or not we make a lot of money. You should stick to your ideals and never stray off those ideals, because once you do you're lost, and if the whole punk ideal loses its idealism, the whole movement is lost. If this band and the whole left wing go down at least you can say "god damn it, I did my best to do this" and you know you tried your hardest and that is what is important, for everyone to know you've done your best and to not succumb to the right wing.

Stephan: Every band that makes music does a reflection of their own life as art because art is a reflection of real life and the inverse is true. And I think that the bigget problem is that the left sort of sabotages its own by saying "you can not make money from your art."

Debby: I feel I deserve to make a living with this band, a meager living probably, but I want to live in a world where we can record and we can tour and where our work and other people's creative, informative work has value. It's a matter of organizing and not being afraid of power. You hear it over and over, "power corrupts," but you can't be afraid of it. You have to feel powerful to make demands and to fight for the kind of world worth living in.

MRR: I guess my question is, though, in order to get in the position to have the capital behind you that you need, don't you have to make compromises and once you start making those compromises, where do you stop?

Debby: I have total faith in the integrity of this band to know where to stop.

George: I have total faith in the human race, as odd as it may seem. Yes, I think that people will come around. Things right now may be going a little bit strangely and backwards, but when the time comes and people really do need that change and do need to say, "hey, I'm a human being and I've got to change things and make them right for humanity itself," I think that they will come around and we're just gonna keep plugging away until they do come around.

Steve: I don't have much faith in humanity, but then again I haven't committed suicide yet and I don't plan on it. I think that this band can be commercial but on our own terms, which are basically: we play songs - we don't do endless jams, (Ed. note: what about endless interviews?), we sing in English - we don't sing in ancient Sumerian, we play accessible songs that people can like, can hear and can be moved by. We've played hundreds of gigs and we've very rarely failed to move our audience, so I have faith in this band's ability - once we get the right exposure - to draw large numbers of people in without having to sacrifice our ideals or standards. Yes, I'd play the Ritz. I'd play anywhere, I'd even play the Bestiality Society of Eastern Montana if they would leave the cows alone long enough to come in and watch us play.

Debby: I think that there is a large audience out there for us, I like us, and I'm not your typical hard-core kid. The problem is getting exposure without selling out, but I think you do that by being great musically and then by being strong and demanding. You make sure that any mainstream paper interviewing you knows that they'd better not misquote you or you'll raise hell and you work to make your independent label financially solid. If you have to deal with a major label or distributor you have to decide to be on their backs constantly ready to fight any efforts to make you compromise.

Stephan: You can't be in a band and not have to compromise certain ideals. For instance, you're wearing a Crass shirt, but that is a band that's never left their home town. In fact they don't believe in playing to anybody but their own people. Isn't that sort of like the fascist ideas about Nationalism? "You must help only your own part of the world?" They never compromised what they believed in, to their detriment I believe. Maybe if they had compromised a little they could have opened whole new horizons for the kids in other parts of the world, I don't know them so this may not be fair, I do respect the intent and intelligence of their work. There's gotta be a way they could tour and not be "pop stars."

(Ed. note: here follows an inane discussion on Crass. Isn't this interview about the False Prophets? Also mentioned were the Nobody Shows Up Tour, C.C.M.F. busting their asses for the people in the U.S. and not getting any response, and whole world politics, the world working together to make thing better).

MRR: The question that I wanted to ask, and this is going back now, is this, in terms of places like the Rock Hotel Label, and Combat-Core, are those people conscious that they are encouraging and helping right wing bands or values?

Stephan: I don't think it's that, as much as they know what sells.

Steve: I think they know they're doing it, but I don't think it's intentional. I don't think Chris Williamson goes "I'm going to sign the Cro-Mags to promote the skinhead rightwing ideology," because he also signed D.O.A. He's basically in it for the money. . .

Debby: He's a strict businessman.

Steve: I don't think that the C.I.A. is finahcing right wing bands to come and take over punk rock.

George: Still, places and labels like that are very damaging.

Stephan: They're damaging because they're totally diffusing the idea of rebellion. By making the products of that particular movement more readily available, much better distributed. The newer people who are starting to get into this consciousness of punk rock are thinking that that is

what punk is all about, and without the encouragement to change certain attitudes, they're doing as much for rebellion as a prostitute does for love (a substitute the way someone else wants it).

MRR: Earlier when we were talking about right wing attitudes and bands, you said that you felt disassociated from other bands in your scene, even disassociated from the scene itself. Do you really feel that way?

Debby: There is no "scene," it's a disease!

George: Most bands I feel disassociated from, but there are quite a few bands in N.Y.C. that are left wing and somehow never get mentioned in zines.

Jane: Actually, it would be a good idea, if you're so worried about the growth of right wing bands, to give less press to the right wing bands and concentrate your press capabilities on promoting your left wing political bands.

George: We are behind those bands 100% and they're behind us, we kinda stick together, we work together. There have always been cliques. . .

Jane: But now it's getting ridiculous...There's a word that I learned when I moved to N.Y. and that is "schism." That word sums up the whole scene there.

Steve: I don't really feel a part of any scene in N.Y. There's sort of three different music scenes: there's the hardcore punk, there is the art rock scene, which the False Prophets are too rock and roll for, and there is the pop-disco scene, which we are too intellectual and political for, not to mention fast and hard. Also, with gentrification and the end of clubs due to exorbitant rents, there really isn't much of a musical community. Like when the A7 Club was open I could go down there on my birthday at four in the morning with my guitar and end up singing Bob Dylan and Ramones and Johnny Thunders songs with Bobby Steele from the Undead and whoever else was sober enough to get on stage and not fall off. Stephen did that too. That's how we cut our teeth, how we learned how to play. We learned in the A7 Club, playing three sets a night and then jamming with whoever was there. Now I've got my friends and that's it.

Stephan: There are no Rock and Roll High Schools in the N.Y. scene anymore.

Jane: I've seen you gag at the stench of some of the opening bands we've seen... they were horrible, but they were young and trying hard, having fun. Yet you gagged and had to leave the room.

George: Yes, there are bands out there that get up and give it their all!! What about Expletive Deleted? I was a jerk who worked security at CBGB's which was one of the biggest mistakes in my life because I'm like 5'10" and around 140 lbs., but I did get to see a lot of bands. I saw some bands like New Republic, who went out, a bunch of kids from New Jersey, and they played a set to a bunch of skinheads and said stuff that I would have been scared to say onstage, and they got the audience going. They really got a good response and were very brave to do this, they were a new band and didn't really have any following; they could have hung themselves very easily by going out there and saying the things they said, but they took the risks. There are still bands like that out there that have balls. These are the bands that are up and coming, the bands that are important. As far as the rest of the bands in N.Y.C. go, they can all fuck off, because what is important are the younger bands coming out and the bands that have stuck to their ideals from the beginning.

Stephan: I also feel sorry for some of the bands in New York, because they've kind of gone a certain route which has left them with these MEGA contracts to fulfill, they're constantly out on the road, and road life is not exactly normal life!! There's just no stability. There are parts that I like about being a musician, yes, but there's another part that I don't like. This band has always suffered to be their own master, but to be a puppet with a master like those bands... ugh!

Steve: Road life is great, I love being on the road...

Stephan: What are you running from?

MRR: Ahem! Is there something that we've missed here that's really obvious? Any last words?

Stephan: Yeah, why don't we talk about experimentation within punk rock. Hard core in general and punk rock were supposed to be an experimentation from the fuckin' Air Supply, Journey kind of mentality. But now I think that hardcore venues have become too pat, the music starts... it slams... ack... and 1-2-3 and no one does anything. So what we've been trying to do is search out for any kind of alternative gigs we possibly can. One we did was on a Friday, we did a live radio broadcast on WBAI N.Y. and a couple of sister stations. The host was the infamous Abbie Hoffman. It was called Radio Free U.S.A.. It was a talk show for alternative thought. One of the special guests was Kurt Vonnegut (he actually came over to me and said he liked us!) There was also a chance for the young people inside the left to talk to the more experienced people and ask them for help and vice versa. There was a lot of energy. The next day we got up and on that Saturday afternoon we went to the South Bronx and played an outdoor show with Afrika Bambaata and the Soulsonic Force, Mutabaruka, D.J.'s Bismarkee and Lester Bowie's Brass Fantasy. We played in front of an audience that was completely the unhardcore kind of colors, you know what I mean? (Read 100% sarcastic and cynical) But the point was that people, besides the music, whether they liked it or not (most of them wound up liking it), made an actual attempt to communicate their anger, their life experience. They told us they were really surprised we gave a damn about them enough to come up there and do something like this, it was a memorial for Stephen Biko and I really felt like we dealt with the real challenge. We thrive in open air shows where you can get children of all races, creeds, colors, and I know it sounds like a damned Martin Luther kind of thing, to get up there and finally decide that rock and roll isn't just for Caucasian people (both light and dark), that some of the greatest rock and rollers were other than white. You see, thinking about all the possible ears we've missed in this entire planet should finally over-shadow our silly fashion/fascist schisms. It's but a shaky voice struggling to find its way to a possible receiver, it's our lost radio signal. Lets hope the right's heads and hearts soon find it. And if rocknroll is really gonna survive and put up an effective front against the P.M.R.C. and others of the "those who don't know, teach" syndrome, it might help to remember the following imagery: if you can imagine Biafra as the little Dutch boy with his finger in the dyke, and that dyke is Tipper Gore. Because once they get past Biafra, they're gonna be coming after you no matter what you're talking about. Self-appointed moralism never stops until it shuts you up cold and keeps you on your knees (and we're not talking in the doggy style position.)

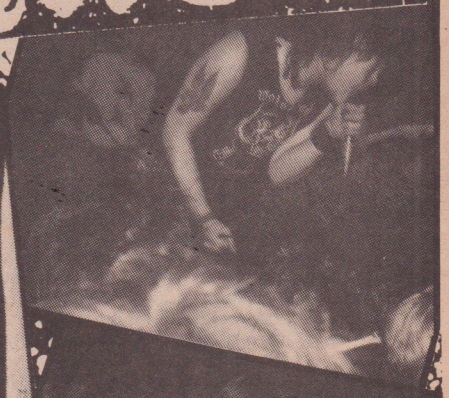
Debby: Last words? Hard core kids should learn how to dance.

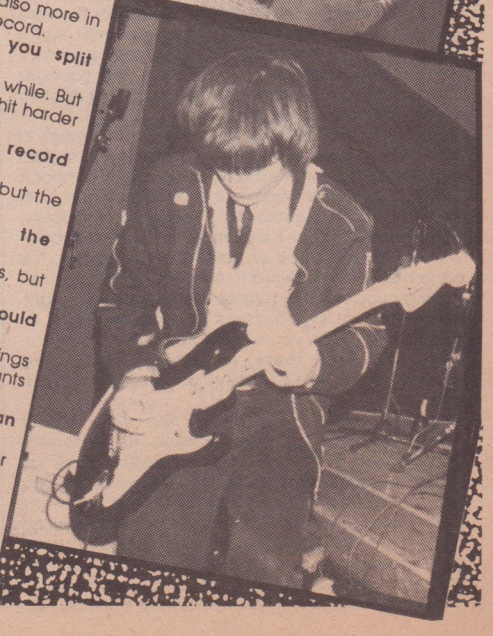
George: A quick anecdote that'll probably wrap it up is we did play that show and there were some prejudices on my part about going up to the Bronx too, being afraid that something would happen to the equipment or the van. When I went to the bathroom - because I was drinking, because that's what I do - and these two big guys walked in behind me, I was like oh-no, this is it, I came to the South Bronx and now I'm in big trouble... so I finished pissing and I turned around and I go like this is it, you know, thinking that I was a dead man, and I'm shaking and looking at these two dudes, and they're both looking at me funny, and then all of a sudden one of them goes "man, you guys were actually pretty fresh... thanks for coming down and playing, you were cool!"

False Prophets would like to thank everyone who helped us out on the last tour, put us up/ put up with us. "We have always depended on the kindness of strangers." Write us at: 162 Ave B/ New York NY 10009.

Photos: Murray Bowles and Winni

ANTI-CIMEX





ANTI-CIMEX interview by Mats Bodenmalm

MRR: How do you want to describe your music?
AC: Our music is a mix up of ourselves and our inspirations. We still play a very straight music, but we have now got a newer (??) sound since Tjongan joined us.

MRR: How is it to play abroad compared with Sweden?
AC: We have only been playing in England and Finland, but I have already noticed a quite big difference. People are more united and nicer, therefore better gigs.

MRR: How does it feel to get a good record contract?
AC: It feels really good, I hope we will bring out more records on Skysaw.

MRR: What do you think about the new record?
AC: I think it's the best we've ever done, but it could be better cause we did all the tracks in the studio. Because we had nowhere to practice. So the record was quickly made. It was first supposed to be an LP, but the time wasn't enough so we made a mini-LP instead. A whole LP with us can be too much so we keep doing mini-LP's. But a live LP is probably on the way soon.

MRR: How was it to play with Discharge again, three years later?
AC: It was fun but I never looked at them. It was much people and I think we made one of our best gigs ever. Discharge has changed their style quite a lot, and that wasn't popular among the people.

MRR: What about the "Chainsaw Tour" and the people you met?
AC: The audience was brilliant and the people we stayed with were great. The tour was OK, but the promoters were shit, without the big audience it would have gone to hell, so a real big thanx to all out there.

MRR: Future plans?
AC: To play a lot more gigs in England, also more in Sweden. We have also plans for a new record.

MRR: Not so long ago many said you split up. Why?
AC: We never laid off, but very nearly for a while. But all that thought is gone, now we're gonna hit harder than ever.

MRR: Have the lyrics on the new record been more personal?
AC: Yes, and many won't understand 'em, but the main thing is that they are truly meant to us.

MRR: What's your opinion about the Swedish scene at the moment?
AC: It's pretty bad, there's lots of good bands, but few places to play. Typical for Sweden.

MRR: If you get offered a USA tour, would you take it?
AC: Absolutely, that's one of the most wanted things just now and to do a new UK tour. So if anyone wants to arrange something or is interested, contact us.

MRR: What's the new contract gonna mean for Anti-Cimex?
AC: I don't know really yet, but we hope for bigger tours so we can come away from here.

MRR: How was it to have Agoni on the tour?
AC: It's ok, they are great people and I like their music so we'll probably play lots more together.

Anti-Cimex contact address: Tomas Yonsson/ Fyrklövers. g 24/ 41722 Gothenburg/ Sweden

CAGALHOES

The following interview took place in Mesquita's bedroom in October '86. The hardcore band CAGALHÕES are one of the bands that exist in Portugal and whose members I was lucky enough to meet and spend time with. Hopefully more information will come out of Portugal in the future. Members are Mesquita (M), Biafra (B), Jorge (J).

MRR: When did Cagalões first play?

M: Calahões first played in Agitarte (punk gig outdoors in Aviero, Aug. '85). Our formation has been the same except our bassist who left.

MRR: How many gigs have you done and how are they; slam, pogo, fun?

M: Slam is only in the USA; we've done two gigs.

B: Mostly disorder and uncontrollable.

MRR: Which is more important - good music or good lyrics?

J: Both of them.

M: For me the lyrics are more important than the music. The music is like a support, the lyrics are a message of what wants to be said and calls attention.

MRR: What is your opinion on religion?

B: My opinion is written on our song "Jesus is a Pimp".

M: Religion is stupid in the 20th century, since they started explaining things with science. Religion was needed for people when they didn't know how to explain things. Now, in the 20th century, I don't understand how they can believe that things are made by the supernatural. How can people who suffer do certain things like walk on their knees?

MRR: How is the scene in Portugal?

J: Lisbon has the most punks and most of the bands come from Lisbon. It will probably get better, there's not too much support on radio or records though.

MRR: Are you a political band?

J: We are political.

M: I think we are political because everything a person says and does is political, every position you take is political.

MRR: Why did your bass player leave?

M: The bass player left because he wanted to, he had too much of it already, didn't like it.

MRR: Do you think you will continue without one or will you find another one?

M: We will search for one, but in Portugal and mainly in the city in which we live, we haven't found anyone who plays bass in good condition for at least what we want. We're not interested in getting a bass player that doesn't know how to play. And we can't stop and wait until a person learns until he get certain speed, but I'm not saying we play good or bad.

J: But we're thinking of getting one.

MRR: What are your favorite bands?

B: Cagalhões, I'm crazy for wine.

J: Cagalhões, DRI, MDC, Black Flag.

M: I like U.S. hardcore, I'm a crazy fanatic for DRI. I like Gang Green, Meatmen, Ill Repute.

MRR: Any skaters in Portugal?

M: Skaters there are, but few. Skate in Portugal passed like a simple fad and it's nothing like the USA or other countries that it stayed. It was like a yo-yo or the magic cube.

MRR: Did you get any offers to be on an record or tape label?

B: NA, NA!!!

M: They talked with us from France, and they invited us to be on a compilation but our quality of recording isn't good because we never entered into a studio.

MRR: Do you have a tape out?

B: We have...

M: It's good.

B: It wouldn't give you an idea of our sound because it was badly recorded.

MRR: What do you think about nuclear weapons?

M: AAAA... that's something that doesn't bother me I think it's all science fiction, and I think they will not be used, at least the SS-20 will not be used, neither will the Pershing II, all fiction. I don't think there will be a world war.

B: Well... man always had toys to hit each other with.

J: It's all pretty stupid. It's a waste of money. The money could be spent on other things.

MRR: What does punk mean to you?

M: Punk for me was a label, a name that was put on a movement that lived in a certain time. I think punk today for me means nothing. Tells me more I think about the ideas of people that don't need a label because when they get labeled they get separated and I think all people are the same, and they don't need a label. Punk is a way of thinking that is according to the way I think.

J: Punk for me is a different way of being.

B: Punk put an end to the super bands and made garage bands come forth and make noise and styles changed, ended the hearts and flowers.

MRR: What are your lyrics about?

M: About everything, about politics, religion, society, about what one is, what we think in certain situations, about war.

B: Our lyrics are the fingerprints of life.

MRR: Do you correspond with other people, is it important?

M: It's very important, we communicate with many people both national and international.

B: I communicate with less people.

M: It's a pity in Portugal that things are so badly organized.

B: It's a pity that these two bastards are in the commandoes.

M: That's the truth.

J: It's a pity that a person here in Portugal has to go to the military service.

MRR: Anything more to say?

B: I'd like to say that I'd like to be born mentally retarted.

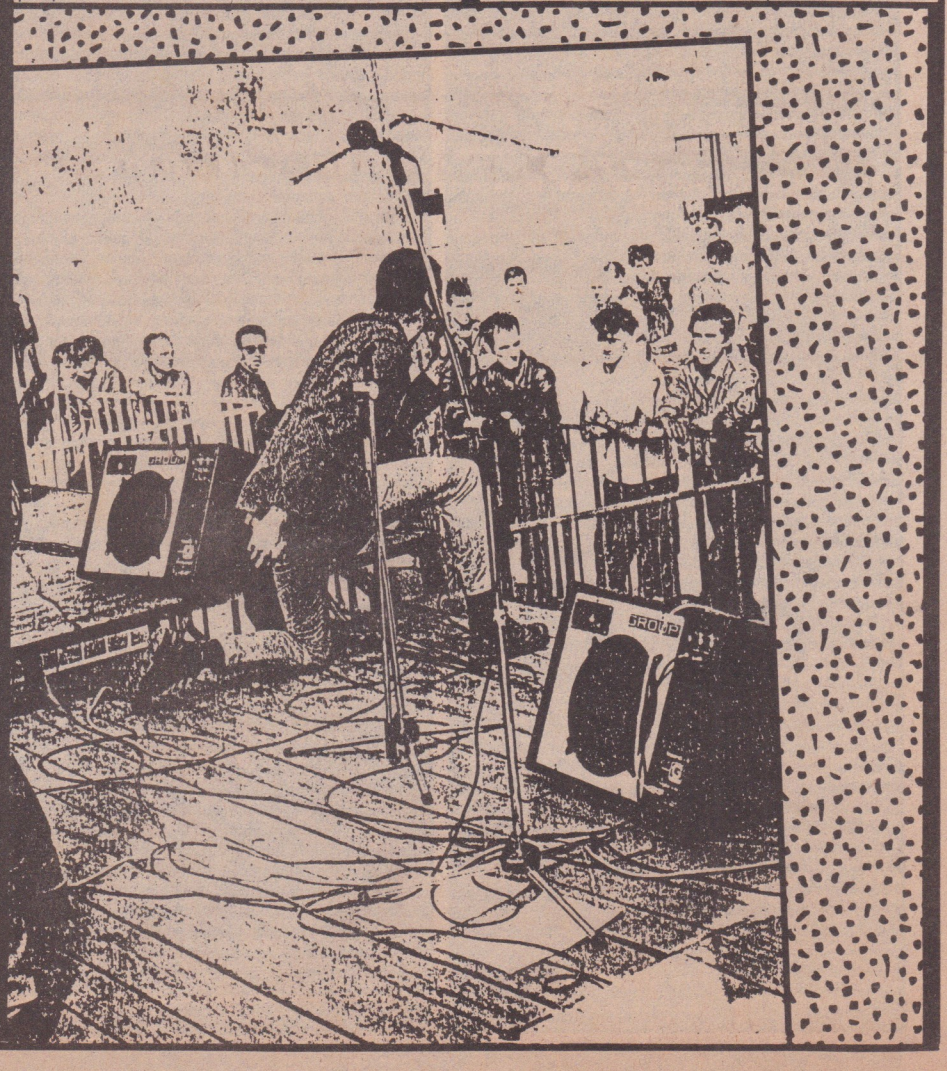
J: No, nothing to say.

M: We will play anywhere if anyone will pay for the travels, in any place. Cagalhões is a band that is understood in any language.

MRR: What does Cagalhões mean in English?

M: Bullshit or something like, it's the form of shit like a cigar.

Interview by Pedro Seabra. The Cagalhões can be reached by writing to João Goncalo Mesquita/ Rua Castro Matoso 36, 2° esq/ 3800 Aveiro/ Portugal. Write to him for more stuff on Portugal including other bands' music. Thanx to all the great people who made my stay in Portugal the best ever especially: Oscar (Porto), Carlso (Espinho), José and Madalena (Coimbra), Cagalhões (Aveiro), Vera (Lisbon) and all skins from Espinho.



MASSACHUSETTS

AX/CTION RECORDS

Ax/ction records is an independant mail order/distribution record label. Since 1983 they've released seven records and 14 tapes with more in the works. Ax/ction presents an alternative in high priced/overwrought 'name' labels . What follows is an interview with the Ax/ction 'executives'.

MRR: Who are you?

JX: Johnny X, I'm president.

CI: Charlie Infection, Vice President.

JX: That's it. Bill Normal, who used to be in PSYCHO, formed the label to release the first PSYCHO 8'song EP 12" in 1983. Then he put out the Compost-Pile Ax/ction compilation cassette and then we booted him! And then I took over, Johnny X, me.

CI: And I wormed my way in! Now I'm vice president.

MRR: Do you have any problems with independent distributors?

JX: Systematic's not too hot.

CI: They paid us, but Toxic Shock Central hasn't given us any money lately. I'll gladly slag 'em 'cause I don't have any money from them and it's been about four months overdue. Most of 'em are good, you just have to hound 'em a bit.

MRR: What has been the Audience/media/distribution's reaction to Ax/ction products?

CI: We've sold more than we expected, we've had a few returns from distributors but we just sell those mail order, so it's not like we're sitting on them. The first four records that we put out were PSYCHO 8-Song EP 12", CANCEROUS GROWTH Late for the Grave LP, PSYCHO, Son of 8-Song EP 7" and CANCEROUS GROWTH Todays Society 7". All are sold out, 1,000 pressed. Although there are still 125 Today's Society (gold vinyl) left.

MRR: What bands would you like to record and release on Ax/ction?

JX: DRI wouldn't be bad! I would dig on releasing them, man. Slayer wouldn't be bad either! Something like that would be cool.

CI: I don't think we have the distribution for that though.

JX: G.G.

CI: Definetely, G.G. rules! He's totally awesome!

JX: PSYCHO and CANCEROUS GROWTH sell out really well too...we sold some records and are getting established.

CI: We're starting to get a fairly large following really...

MRR: Any words of wisdom to pass on to others thinking of starting their own labels?

CI: It's rough...be on Ax/ction!

JX: You'll lose lots of money in the beginning so don't even bother!

CI: These ads are what's killing us...it's our biggest overhead...it'll be good when all distributors will pay on time.

MRR: Is mailorder more effective in reaching the public than regular distribution?

CI: Believe it or not...a lot of people order by mail and it definitely works out very well! We're piled upon way over our heads...at this time...so if you're waiting for something...give us a little time. Me and John work daytime jobs...Ax/ction's no money maker...not yet.

CI: Yeah, someday we'd like to get our shit together with heavy distribution and quality wise...we should be fairly large by then.

JX: Hope to be...

MRR: What's your favorite Ax/ction record and why?

JX: Well, personally my favorite is PSYCHO's Hosebags from Hell LP cause I'm on it. I play guitar in PSYCHO.

JX: Charlie's probably is the GROWTH record...

CI: No, it's definitely Welcome to Ax/ction Island. I'm very proud of it no matter what S.S. said in the review in MRR #43. I think it's a great record! It's got a little bit of everything.

CI: Especially the CANCEROUS GROWTH cut...I also the PSYCHO cut blazes! Which I also play drums on in both bands.

MRR: Are cassettes a better product to expose new bands?

CI: You can expose more new bands on a tape than you can on say a 7" EP or whatever.

JX: It's cheaper and it's easier to put out...you can make more quicker.

CI: Though we make them to order. We just keep a master of that tape lying around.

JX: And it seems to get a band going. FALSE LIBERTY's cassette is selling a shit load of tapes.

MRR: You've started a video project...who's on it and when will it be out?

CI: I hope to have it totally together by January/Febuary. I'm just about through looking the tapes over and picking out the songs I want. I just have to get it on one tape and we'll be all set. Obviously, CANCEROUS GROWTH will be on it...including some early sessions...

JX: And PSYCHO too. PTL KLUB and the SCAM and GG too.

CI: Just about every band on Ax/ction.

MRR: Would you rather deal directly with stores or just distributors?

JX: Stores are hard to get into sometimes.

CI: You can reach more people through distributors and stores, why not do both? That's why we always urge to work directly with us...so that way we can pass on a fair price for a product. Even though stores will mostly take smaller amounts but we don't care...no order is too small.

JX: We think it's a lot easier to deal directly...everyone saves all around.

CI: See, that ties into how we do foreign distributions. We mostly trade our releases, that way we both want to to sell them. Lately we've been trading with folks from Denmark, Sweden, Finland, France and quite a few in W. Germany. We're also trading zines and t-shirts too. Other distributors get in touch with us.

MRR: Okay, so any further comments or anything we didn't go over?

CI: Yeah, we forgot to mention our latest cassette releases...Quest For the Corngirl includes 22 bands like NUCLEAR ASSAULT, BULGE, DV-8, CRUEL LYES, CAPITALIST ALIENATION, B.N.E., LIFE SENTENCE, GG, PSYCHO, LUDICHRIST, CANCEROUS GROWTH and oodles more, includes the newly finished booklet...I printed it myself that's why it sucks...(laughter from all). I'm not too good yet...

JX: Let's not forget the FALSE LIBERTY cassette.

CI: Or the new CANCERUS GROWTH tape (including LP and other studio and live 60 minute) or the BULGE nasty tape.

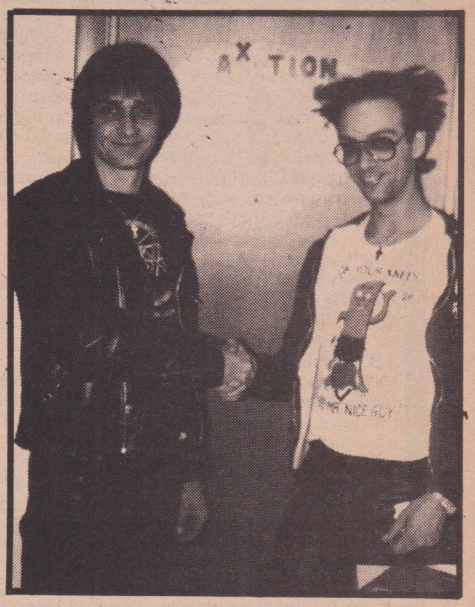
JX: So, buy stuff from us dudes! You get a free catalog if you send a stamp...and you'll get your order quick too!

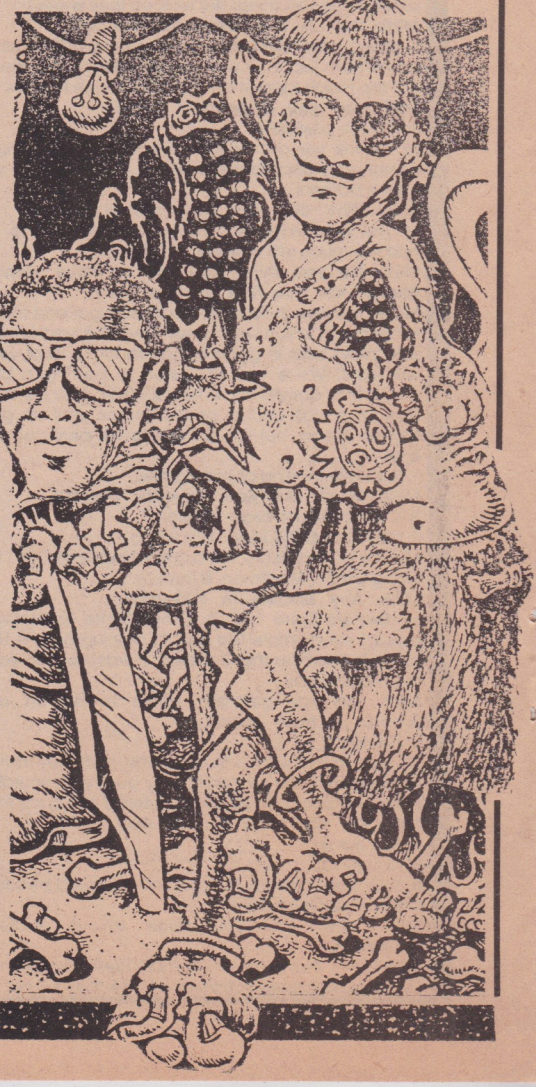
CI: Usually in 2-4 weeks...not 6-8 weeks.

JX and CI: Deal direct, say good-bye and...send it to...

Ax/ction/P.O. Box 623 Kendall Sq
Cambridge, Mass./02142/USA

A P.S. from C.I. (Let's almost forget to thank R.K. Sloane for the great art on the PSYCHO Hosebags from Hell LP and Welcome to Ax/ction Island. Thanks and hope and hear from you soon...Also, bands who want us to distribute their stuff, please send a sample with details and a phone number. We're doing more compilation tapes, so send in a fairly good sounding demo with information. The tape will be called No Zine Editors, Please. We may do an LP Compliation also...write for information...CI.





FINLAND

DAMAGE

"Four Musical Perverts From Finland"

First some facts: Damage have been in existence since 1982. Their name was first Musta Risti (Black Cross), but after a while it was changed to Poliisivaltio (Police State), and finally in early '86 to Damage. The line-up is: Kara (vocals), Peku (drums), Jussi (guitar), and Kuvis (bass).

Damage made a 5-track 7" last summer, and in October '86 made a new 5-track demo which they are offering to Finnish major labels. The first 7" was released on Kaaos fanzine's label and has sold 700 of the 900 pressed. It got very positive reviews in the leading Finnish rock magazines.

The following interview is by Matti Saarinen of Kaaos, and all answers are by Kara.

MRR: How would you describe your musical style to a person who has never heard Damage?

K: It's raw, powerful punk rock...a cross between hardcore and thrash metal...ah, it's too difficult to describe it. It's beyond words. We are simply Damage.

MRR: Why did you change your name from Poliisivaltio to Damage?

K: We were never completely satisfied with that name. It's too long and childish. Damage is better. We didn't know there is another band of the same name in New York and yet another in Florida. We won't change names again though, but we can use the official abbreviation for Finland (SF) before the word "Damage".... SF Damage.

MRR: Your new songs are in English, why?

K: Because the name changed to Damage and because foreign people probably understand English better than Finnish. I just feel great singing in English sometimes.

MRR: Are you aware of how the punk scene's going abroad?

K: I read fanzines and I correspond, but I'm not really an active scene observor. I love many foreign bands like DOA, Bluttat, Rudi Peni, DK's. I'm especially interested in Jello's trial. I have realized that we have a truly poor scene right now in Finland. We've got some good zines and a couple of mighty bands (TK, WDM, Painajainen), but that's all. No gigs or other activities. The reason for this is our non-existent community spirit and numerous drunk "punks". I have organized gigs here in my hometown, but our club was burned down. I always had problems with the idiots who smashed places and stole things. Once they stole 3 microphones.

MRR: Musically, are you going more into metal? What do you think of metal in general?

K: Musically, heavy thrash is OK, but the lyrics are mostly shit. All this macho-satan-violence stuff is brainless and not for me. It's stupid. I don't believe in the Holy Bible and its heaven and hell propaganda. The human being simply just can be really evil. Human-evil.

MRR: What are your lyrics dealing with?

K: We have given up the traditional police brutality, system and war lyrics. Our new songs deal with the madness and insanity of humanity. It's like what's going on in your mind. There are lots of my personal feelings too. Anti-vivisection is close to me, too. We try to put a message in each song.

MRR: What are the good and bad sides of Finland?

K: People here are so numb and conservative. They are used to everything going just fine. Everybody only takes care of just his business. Well, the climate is a royal pain in the ass.

MRR: What's your opinion on straight edge and vegetarianism?

K: I'm a vegetarian, but I do drink (sometimes too much). Other boys in Damage use alcohol too, but not before gigs. Gigs are a holy thing to us, heh. I respect a person who can live without alcohol, smoke and drugs. They're really cool. But I don't understand why somebody doesn't even fuck. What does it help?

MRR: Alladin gives you three wishes: what do you want?

K: The first: arms and armies will vanish, along with religion. The second: food for everyone. The third: three more wishes.

For more info, write to: Kara/ Poste Restante/ 70100 Kuopio/ Finland. For their record, write to: Kaaos fanzine/ P.O. Box 57/ 37801 Toijala/ Finland.

PENNSYLVANIA

S+B+S

SATAN'S BAKE SALE

THERE'S MORE THAN ONE WAY TO STUFF A CHICKEN

Satan's Snacker Crackers with our Summer Sausages

EVIL CHEFS OF DEATH

Come see what's cookin' in the pot,
something evil brewing hot,
look inside the pot of red,
you will see it's someone's head.
We bake nice things in our kitchen,
just like the ones you see on television,
bloody pies and cookies,
Satan's recipe,
you will vomit eternally.
Ch: Evil chefs of death (4x)
If you eat our cookies,
you'll die a fucking painful death
so come into the bake sale,
even if you have no money left,
come see what's cooking in the pot,
something evil brewing hot,
look inside the pot of red,
you can see it's someone's head.
Ch: Evil chefs of death (4x)

S.B.S. was formed in August '85 with Chris O and Pat. After releasing the 'Bake or Die' demo, they disbanded until the need to be silly came about. Asking Chris, a friend in another area band THE UNHOLY, to play with them. He accepted and they played a bunch of shows. They then recently released their We're Cooking Now demo. They recently added Chris's brother Potsy to play bass so Pat would be able to sing without being hindered by a guitar.

They play ultra-thrash mixed with some good down home hardcore. Influences include Intense Mutilation, The Accused, Slayer, The Stupids, Lärm, and lots of other keen bands like that.

Lyrics are mostly about baked goods and other silly stuff. S.B.S. said they are planning to write more serious lyrics for their new songs.When asked why they formed they stated "to make a parody of all these stupid satanic bands." They also stated to look out for demo #3 soon. You can order the We're Cookin' Now 12 song studio demo for four dollars. As S.B.S. would say, "Bake my day!"

S.B.S./9 Kings Arms/Mechanicsburg, PA 17055

DENMARK

MISANTHROPIC CHARITY

MISANTHROPIC CHARITY was a very pleasant surpirise when they had their debut Feb. '86. All the band members have deep roots in several old legendary HC bands. This means that they have plenty of experience, which gives a very tight and professional sound with some fine breaks and ideas, too. When this interview was made, the band had kept secret that they had been in a studio recording an album. Even poor little Anja didn't know about it, and that's why it isn't mentioned.

The guitarist of MC is none other than Mr. Anderz Nielsen, who runs the oldest Danish punk/HC record distribution: The Boston Tea Party. This interview will be in a longer version in Unique & Rare zine. Interview made and written by Magnificent Manager Anja Bjerre. Photos shot by Anja Bjerre too. Misanthropic Charity line up: Anderz: Guitar & Jumps. Unemployed. Age: 22. Bibi-One: Vocals. Working on an indie record distribution. Age: 21. Michael: Drums & Screams. Working as a bricklayer. Age: 23 Lars: Bassist & backing vocals. Working as an electrician. Age: 23. Also present was Chrisser who is Michael's wife and Bibi's sister.

MRR: When did you start this band up, and what motivated you to start?

M: The bands we used to play in split up. They were Electric Deads, Illegal 80 and Enola Gay. Then we just hung around and had a pretty boring time... at least I had, and then we just started playing again.

A: Then Michael and I started it up and we needed a bass player, so Lars joined us. He used to play in Illegal 80. Also we tried a guy on vocals, but it didn't work out, so Bibi came along. She used to sing in Electric Deads.

B: It was late '84, so we're pretty old now...

A: But there was a period where we didn't rehearse at all.

MRR: Did you have any certain ideas of what category of music you wanted to play?

A: The only idea we had was that it shouldn't under any circumstances be too fast... and then... well our first track was terribly fast.

L: The reason was that we all had a background in some fast bands and we wanted to try something else.

MRR: Are you often compared with Electric Deads?

B: I haven't heard of any...

A: When people compare us with anything it's usually X-Ray Spex or Vice Squad. But it's only the vocals they talk about.

M: The most obvious reason for the comparison with Electric Deads is Bibi's voice. And it's always like that, nobody recognizes the bass or the drums or anything... (poor Michael).

MRR: Would you put yourself into any category music-wise?

L: Well, we do play a sorta mix between American rock and HC. In any case it's very Americanized.

A: But I wouldn't definitely say it's HC, Heavy or '77 punk or anything. I would say we play MUSIC!!

MRR: But you all listen to very different kinds of music; does that affect you?

L: I think it's the positive and strong thing in our music.

A: You can calculate our style from the fact that we have totally different music tastes.

B: I think you can count on one hand the bands we all can agree are great. But that only means that we got influenced by 100 different music styles.

MRR: But you are all content with the sound of the band?

M: Yes indeed we are!! We wouldn't do anything we couldn't all agree about, that's obvious. I would leave the band or complain like hell if I wasn't content.

B: We couldn't play something we don't feel. I mean... you have to give everything. And you don't if you don't feel for what you're doing. Just fake.

L: Of course we can have some very long discussions about a track, but we don't finish the fight until everyone's satisfied.

MRR: What about the gigs... you've been having pretty many of them though your debut was in February. Which one was the best/ worst?

L: The debut with Instigators was the absolutely worst one...

A: The one with White Flag was also terrible... worse than the debut.

L: The debut was bad because we were nervous...

A: But we learned a lot from that gig...

L: We played some really good ones though...

B: The best one was the party (a private party) 'cos there was a really good atmosphere. To play live isn't just a matter of playing perfect, making no mistakes and doing a great show... it's also very much a matter of the right atmosphere. And at the party there were so many people who never heard anything wilder than Wham. And I find it so great that they were all out on the floor... that was really great 'cos I didn't expect anything from this audience.

M: But there's another thing; See, we rehearse 3 times a week and perhaps we'll start rehearsing more, but the fact is I think it's very important to have a good show with a lot of power. 'Cos it's so boring with a band looking like they can't wait til the last song. Then the audience also find the gig boring as hell. So you have to have some power.

MRR: So you think it's important that the drummer makes some jumps and has a lot of power during the gig.

(laughter hahahøhøhø)

M: Nonono, the whole band has to radiate power.

L: But the power also has to come out natural and not as a gimmick thing. The music has to be blown out from the inside of you.

B: ... and we're soooo shy!!

A: But you have to be in the right mood, or the power is gone.

MRR: Anyway, you seem to think a lot about the music itself. But what about the lyrics... who writes them?

A: Nobody has a monopoly on writing, but Bibi and Michael write the most. If it only was one person who wrote, then it easily could get monotonous to listen to the same opinions again and again.

MRR: Are the lyrics very political?

A: Yes I guess they are. Most of them take a certain stand on different subjects...

L: We have some political views of course, but in a relaxed way. The idea is to get people to take stands themselves. We don't point any fingers.

A: I think it's more left-wing anyway. But as well as I think the lyrics have to be interesting and important, the music definitely has to be worth listening to. If not, people don't even care to know about the lyrics.

MRR: Michael, could you explain something about one of your songs.. "Montebello" as an example?

M: The main reason I wrote this song was that I worked there for three months, at Montebello. It's a hospital or home for mentally "sick" people. People are placed there for absurd reasons, because they don't fit in society.

A: And when they first are placed there they really do go nuts.

M: That's exactly what's happening. Two little boys, to whom I spoke a lot, were locked in there. they were only 11 years old!! The main reason to keep them there was that their parents were divorced!! Absurd. Then you really start to think, and during the time I was there I could see how sick they became, and all the help they got was filling them with all kinds of shit/ pills etc.

MRR: Is that the kind of situation that inspires you to write?

M: No, not always. I usually write about people who just sit around doing nothing but observing. It's very difficult for me to write about political issues. Most political songs are so fucking bad, with all these clichés. They don't say anything about anything. I could of course do a fuck-the-system song like everybody else, but I only do what I feel. Clichés aren't feelings, and I can't argue about anything I don't feel.

A: And on the other hand, it also has to be something Bibi wants to sing, and something we all are going to play, so we all have to agree between us.

L: And it's not always easy to come up with something political we all agree about. We are 4 individuals...
A: But again I wouldn't say our lyrics are narrow-minded at all.
MRR: Bibi, you also write plenty of them. Could you for example elaborate "Lust"??
B: I write in totally different ways than Mick does. It's always about a certain thing I feel for or have an experience with. "Lust" is, as you might have guessed, about lust, a feeling I know very well. I have a lot of ambivalent feelings about it. It's not always a nice thing to be possessed with, but then again it makes me feel alive. I like to use meter in songs, 'cos without it it's hell to get the lyrics to fit to the music. But the boys don't seem to care too much about that... my private hell... but I don't think it absolutely has to rhyme.
MRR: Now the very question... why are your songs in English?
B: I don't think I like that question!!
M: It sounds a whole lot better, and we hope to get out to more than little Denmark.
B: It's more easy to sing in English, more rhythmical and to me it's also a kind of hiding. 'Cos I'm so alone giving everything away. It's like... well, vulnerable...
C: When Bibi prefers lyrics in meter, it would easily become very hackneyed and unpleasant to listen to if it was in Danish.
MRR: To talk about something that might not seem to be very band-relevant, I would like to hear what Anderz and Bibi are working with.
B: Well, I'm working at SAM which is an independent record distribution. But it's more than punk/HC. In the past we had a lot of HC, but now it's too expensive 'cos the market has gotten terribly small. And we deal mainly with record stores and not private persons. That's more Anderz' job. We are also registered as a company, which means we have to pay special taxes and so on.
A: I have a record/tape label called The Boston Tea Party. It's also a distribution with mostly HC/punk stuff, but also fanzines. I write to a lot of people and I'm also a promoter arranging gigs and that kind of stuff.
MRR: Do you have any tour plans yet, are you doing something to get out?
B: Anderz does a lot with all his contacts to promoters...
L: But it's mostly people who call us and offer us a gig. Anderz has all the contacts.
A: Naturally, we do something to get gigs, but it usually has to be on the weekends, 'cos I'm the only one not working in the band. And we lose money if we have to take a day off. And honestly, we're not into losing too much on it.
B: But we also have a manager who does a lot of work. It doesn't always work out, but she's giving us advice, and all sorts of things... (doing this interview!)
A: And we never do as she says. (Only recording, but she didn't know that at the moment... hæhæ.) By the way, we would like to go on a North American tour, summer '87!!!
MRR: Would you stay independent if you should release a lot of stuff? Would you try to make money on it?
L: We should've played some gigs in Sweden and Norway recently, but we had to blow it off 'cos we couldn't even get money enough for traveling.
A: But that hasn't anything to do with making profit or cash, just because we won't lose on it. In the end, it's also a question about equipment, strings, drumsticks, etc.
L: It would be great to see some gratitude of the hard work. The dream is to be able to live off our music. A really pleasant and wonderful job.
A: Regarding labels, I would never ever sign to a major... no way.
M: But to be commercial can be a lot of things. If you analyze the matter of being a commercial band, I can see at least two different ways: you can be related to a major label and live and play as they assign you, but you can also be related to an indie label, and you sell enough to get some money, and you run it very professionally, play a lot of gigs, which all pay you very well. To the fact that you can live off music, you've crossed the alternative line the moment you live off your music, isn't that right?
B: NONONO!! Then you also have to define the word "independent". I would never sign to a major label, with the knowlege I have of what they are involved in.

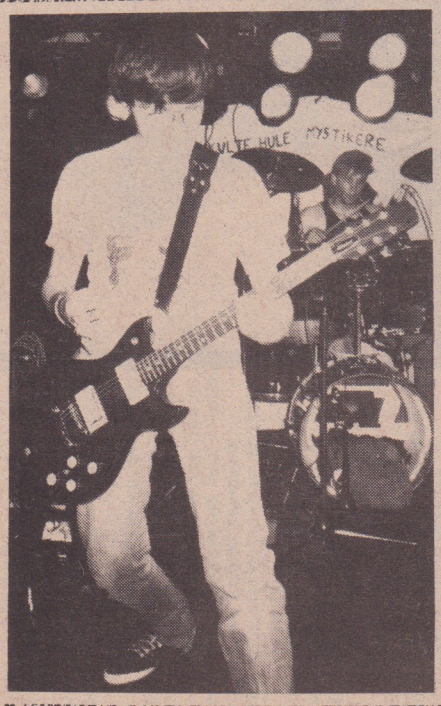
Lust

She's the queen in the jungle of my feelings
She's an animal who never sleeps
She's the mother to degenerated children
Some called habit and some called jealousy

She use my body to take her wherever she wants
She use my eyes to search for flesh
She use my hands to fondle whatever she finds
She use my inventiveness to make excuses

She gave birth to me
And now I'm sure she'll kill me too
But right now I won't stop her
Being me make love to you

By the way, you don't have to be an alternative to be independent.
M: But you can still be commercial, it's still the same as long as you live by the music you play...
A: No, because you support certain interests if you deal with majors that you don't do as an indie, and that's where the key is.
B: And it's ridiculous to prostitute yourself and your ideals. the fact is that you support those interests, and no matter how psychopathic some of the indies are, at least you don't support the whites in South Africa or the testing of makeup on animals... It's OK for me to get some money, but I would never prostitute myself to get it.
L: The conclusion is, I suppose, that we would find it cool to get some money out of this, but we don't play only to get money...
A: But you'll always lose money in the beginning. Everybody does.
M: But there has to be some sense in this, right? Even



within the HC bands, there are those who live off playing. I'm sure Dead Kennedys and DOA do, as an example. If you open a magazine like MRR it's filled up with all kinds of things you can buy and that's obviously business. On that basis, the bands want to get money out of it.
L: But that doesn't mean they're only in it for the money!
A: No, and that's the fact. Some bands are playing because of the music and its values and yet they wouldn't mind getting some money out of it,and then there are these bands who only play for the money and don't care what music it is as long as it pays. And of course, we're in the first category.
MRR: But you are very serious, and you all have some ambitions with the band?
L: Right. We aim higher than Danish bands usually do.
A: Ambitions and the joy of playing, we certainly want to cross the rehearsal space line. But we're not going to change our style because somebody else tells us. Of course we'll go through a kind of evolution, we'll grow older, everybody does... Even Tim Yo has ambitions. Once when he was a little kid he made this fanzine called Minimum Rock'n'Roll and now he's grown up and the fanzine is getting bigger, so now it's called... Yeah, a right guess: Maximum Rock'n'Roll.
MRR: Anyway, are there any political issues you can agree about at all?
L: We all agree that world politics as it is today is totally wrong. We only start to fight when the question about doing something about it comes up. We all think Reagan's SDI project is sick.
B: World politics is nothing else but Disneyland. It's all kids playing... people are sick to give other people the opportunity to decide for them.
MRR: OK, we'd better cut off now, any last additions?
L: We want a second guitarist...!
B: Thanx to Anja and Mamy and Daddy...
A: And thanx to him and him and him and him and her. Anyone interested in contacting us write to: Anderz Nielsen/ Poste Restante K. 30/ 2200 København N./ Denmark.

Heroes

My country has a complex
acting like the people over there
And if you play cool
spending every friday night
Driving big american cars
drinking lots of pepsi & coke
eating lots of hamburgers
Only then can you be accepted
They're buying the american dream
They think it's for sale
And sure, sure it is

Your hero can't do anything wrong
But you don't see
he has a complex too
Always tries to prove
his own masculinity
and his ability
afraid of someone calling him weak
afraid of the delay of age

Monte Bello

Sometimes he goes to the whiteroom
Forced to talk about his dreams
Dreams he used to have
Becoming nightmares
Sitting in his room
Looking at floor
Thinking back at the friends he used to have
Mommy and Daddy don't wanna see me anymore
Times feeling slow
Sitting in his room
Until it gets dark
Thinking back at the friends he used to know

OKLAHOMA

FACE FIRST is an Oklahoma hardcore band that's been around as such since August, 1985. Present at this gathering around a tape recorder were Mark (18) vocals, Darren (17) bass, and Rich (17) guitar. The first topic of conversation was that of prejudice. Take it away boys.

R: ...and you're not gonna get equality by saying "Okay, we need to fund this, fund that."

M: Making laws...

R: But that's not going to bring about a change.

M: It gives it a boost.

R: But prejudice is an attitude and laws aren't gonna change attitudes.

D: You have to change the person. You can influence someone, but ultimately, they're the one who's going to have to change.

R: And you're not going to be able to change someone's attitude with what you say, well just by saying, "That's wrong, this is wrong."

D: But people do look at you, impressions do count as much as you hate to admit it. First impressions... people...what they see is what they think about you. I wish there was some way that people could just look at me and know exactly what I'm all about.

M: I think, as we're talking about, that we're just trying to change people's attitudes of us.

R: I think that one of the advantages of dressing different is that people will get to know you and think that maybe first impressions are wrong.

D: Hopefully, they'll start to look past them. I'm guilty of it too, looking at people and thinking of them a certain way.

R: Well, you have to. It's impossible not to. You can't look at somebody without thinking something.

M: It's weird...seeing all these people walk by and wondering to yourself "If I said 'hi' to this person, would they say 'hi' back?" and it's weird how if you said 'hi' to one of the sternest looking people and they'll just turn to you 'cause they're just looking for anything at all, any kind of link to anybody.

D: The punk rock image is a real bad thing around here, especially with the whole slam dance thing.

M: I don't like that. I saw some guy march across the floor, grab some guy by his shirt and shake him. It's like this 'tough man' competition.

D: It's like, here I am with my mercenary shirt and my girlfriend under my arm, and I take her and go sit her down and 'slam real good' for her and she applauds, then we go off and consemate our relationship in the back of my jacked up Z-28, or something like that.

M: I like thrashing where you go out and smile 'cause "Oh we're having fun and acting goofy". I don't have a beer and cigarette and slosh around and burn people and go "Oh yeah, pain!".

R: I believe that dancing should be a part of what's going on, not a reaction to it. And you should be able to have fun with something and not at something.

M: Well, it's aggressive music. It moves you and I can see how the whole thing started. Sometimes you just want to...

R: And the people who say slamming is a way of letting out aggression, you don't punch your friends cause you're mad at somebody else. That's wrong.

D: That's displacing your anger.

M: Even though there's a certain level of things that you should be able to let out on your friends. You know the old saying, 'you seem to hurt the ones you love the most.' and I don't see how dancing comes into play with that. It's now become a ritual.

YOU DON'T I WON'T

I HATE TO SOUND LIKE I CARE
BUT I'VE HAD ALL I CAN TAKE
YOUR LIFE HAS MADE A TURN
AND I THINK IT'S A MISTAKE
YOU'VE TAKEN IT TOO FAR
NO LONGER JUST FOR FUN
AND I CAN'T STAND THE SIGHT
OF THE WAY YOUR LIFE IS RUN

I HATE TO SOUND LIKE I CARE
BUT IF YOU DON'T, I WON'T

I CAN'T TURN MY BACK ON YOU
WE'VE BEEN THROUGH MUCH TOO MUCH
BUT LATELY IT'S BEEN LIKE
I'M SCARED TO GET IN TOUCH
SO DIFFERENT THAN YOU WERE
SO COLD NOW INSIDE
ARE YOU DIFFERENT THAN YOU WERE
OR AM I JUST A JERK?

D: I'm to the point where I don't even thrash or dance or anything anymore because it's no use being out there because you're too busy watching to see if someone's going to hit you in the back of the head.

And on they spoke until they arrived at the subject of old bands with a new sound.

D: A band is gonna get tired of playing the same old thing, it's not so much a phase, but an offshoot. And if it could possibly appeal to a larger audience, then hey, that's fine as long as they're keeping their values.

R: And you shouldn't put yourself through some hell because ,"Hey, I gotta play this, I'm in this band."

M: But I think that there ought to be some obligation to the audience. If you go somewhere else and you get feedback from the audience then I think it gives the song a whole new meaning for a new crowd. I think the reason it gets so tiring is that at practice you play all the same songs everytime and when you play to the same audience, they get faded.

D: This kind of music belongs in a small place.

R: As long as the band is still accesible.

Still they spoke until asked the question "Where do you think the punk scene is going?"

M: I think it's still vital. I think it has lots of life still in it. I still like to go places and play. I like to talk with everybody. I think it's fun, even more than playing. After the show to get to know the other bands you played with, getting to know the scene.

R: But then again, hopefully you like to think you're more than just a punk kid nowadays, and that opened your mind to other stuff and that. Sure you still dress like a punk or do whatever, but that's not you. But being punk rock, that's the superficial part of you.

D: I think there's still a lot of life in it cause there's a lot of new kids getting into it. And if they're not so much influenced, or molded, or anyhing like that, but I think that if they're shown all the options and shown the other side of punk rock. There's your skulls and booze and drugs, and then there's this other side that seems to be a clean, wholesome...

M: Really idealistic. You know there's nothing wrong with being idealistic as long as you always try to strive for the ideals and if you think that you can achieve this, then why not try?

FACE FIRST/ 3910 Northridge
Norman, OK 73072

ITALY

AMORFI is a 6-piece band and more than just a musical group. We are a collective of people who, besides playing, are involved in others activities, such as organizing gigs, squatting, going to demonstrations. Some of us are also involved with a local alternative radio station where most of the music played is punk, hardcore, and every kind of alternative music. As a band and individuals, we see all forms of human and animal exploitation linked together and part of the same struggle. It's too easy to take on subjects like war and nuclear power, but what about exploitation of women or gays? In our sexist and male-dominated society, women and gays are constantly submitted to violence and sexual abuse just like the "witches" in the middle ages. Modern man's sexual frustrations and fears of who's different can be compared to the paranoia and the searching for scapegoats of the ruling class in the middle ages (church and nobility). 20th century, the new witch hunt is on. Sexism, war, racism, earth-raping, third world exploitation all came from the same source: the ruling class, and in the end, those of us who play the game! We also believe in the total self-management of our activities because no capitalist or greedy promoters will get their fingers into our cake!!

AMORFI
for info and mail:
Taffurelli Luciano
Via Armaiuoli n° 5
25100 Brescia, Italy

He's the master, he's the tough one, he's got the power of his sex, arrogant and aggressive, always sure of himself, he can't show no weakness, he's not born to suffer, he's the pillar of the system, the patriarch of the family, he's got a possessive look, uses his penis to dictate, never questions his old position, unlikely to betray an old tradition

She always smiles among the kitchen stuff, her only problem is the condition of her hair, she likes the stage, likes to be desired and protected by a man, it's what she's been taught to do, an ancient tradition, they made her body into market production, timid and shy, submitted and wicked, her life is full of frustration and fear, she's lost trust in herself

SWITZERLAND

THE BRAINS OF HUMANS

In October of 1985, Jo Greenpeace, Insane Johnny and Andy Riot met in a studio to record The BRAINS OF HUMANS first demo, with no rehearsals. It got a good review in MRR, but after afew practices Andy left the band, to be replaced on vocals by Amos Rattus. And thus the sound changed from punk to hardcore, influenced by English bands. In August '86 we had our first gig which was very chaotic, and Amos left. In early Sept, Anarchibald arrived as the new vocalist, along with part-time bassist Nebel Willy. Two weeks later we had our second gig, also recorded for a live tape. A third gig occured in November, and now we have a small but strong following.

Future plans? We want to do a 4-track EP and hope to get on many comp LP's. We want to gig anywhere (for expenses, drink and a place to sleep).

Discography? Love & Liberty/ 16 track studio/ $4; Live at GZ Heuried/ 13 track live/ $4 (both are ppd and have cover and lyrics).

Christian Mehr/ Lowengasse 40/ 8810
Horgen/ Switzerland, Earth

Lyrics? Here's "Vive Le Brains"

It's so great to have a brain
If you think too much there is a pain
Humans think much now
But when are they using their brains?
Vive le brains think fucking think
Vive le brains thought after thought
Vive Vive le brains
Vive Vive le brains
You got a brain, so tell me
Why don't you fucking use it
Show 'em that you are better
than their fucking lies
Never give up your mind
Everyone has a different kind
We are the brains of humans
and now think for yourself

Final words: Anarchibald-"Forget the system and live your life as a human." Jo Greenpeace-"Go into yourself and search for the answers in your own life!" Nebel Willy-"Enjoy your life! Enjoy yourself!" Insane Johnny Cripple-"Throw away your labels and be a brain of a human!"

PENNSYLVANIA

SOMEone. is trying

The voodoo kittens

Photo: Cheri S.

The Voodoo Kittens are:
Jeff Vetock: guitar & vocals
Neil Ecker: drums & vocals
Dean Vaccher: bass
Bill Mitchell: lead guitar

INFLUENCES: Velvet Underground, Sonic Youth, Hüsker Dü, Big Black, A.O.D., Bad Brains, Exploited, Necros, TSOL.

ASPIRATIONS: Just to play what we wanna play. Maybe put a 45 out in the near future and organize some sort of tour. None of this rockstar shit. That's such a drag.

ORIGINAL SONGS: Everybody writes - but mostly it's Jeff and Neil. They write all the lyrics. Some titles of original Kittens' numbers are "Empty Chamber", "Tim's Haircut", "Whispers and Bayonets", "Controlling Me". The songs are mainly about the emotional cost of living in modern times... but there's also a lot of other subjects covered: insanity, sex, fraud, etc.

SOUND: the Kitten sound is guitar-oriented R+R - with strong elements of NOISE and THRASH.

POLITICS: In a country where everyone's supposed to be created equal there sure are a lot of people getting screwed by the capitalist machine. We try to make people more aware of the active roles they should play in their own lives.

MUSIC SCENE IN GENERAL: There's a lot of good music being made today and that's what is most important. The hair and the clothes and the whole image thing is just the same as it always was... people will always be slaves to the mirror.

The Voodoo Kittens have a live tape available ($5 - chrome) called New Shock Faces. Write to 119 S. Prince St. Apt 1/ Shippensburg, PA 17257.

S. WALES

CLASSIFIED PROTEST

Questions by me, Beddis, answered by Pig of CLASSIFIED PROTEST (the large one). Zines, record labels anyone who wants to write or send for a demo tape which is $4 post paid write to Peg/ 30, Ewean Gron/ Cwn Celyn, Blania, Gwent/ S. Wales, UK.

MRR: Why was the band started and who's in it?

C: The band started because where we live it's boring unless you've got money to go out etc. So we formed a band for something to do; then it went on from there. The line up is Pig - vocals, Wedge - drums, Footy - bass, Dai - guitar and Bendi Gandi rhythm guitar.

MRR: has your music changed at all since you started?

C: When we started it took us about a year to learn to play our instruments and how to put songs together etc. So then we were playing pretty straight forward songs then we progressed and did two demos in 1984. The music has changed slightly after a line-up change in February and we've just recorded a five track demo.

MRR: What do you think of the growing interest in US hardcore in the UK and UK bands copying it?

C: I think that it's good that lots of people are interested in US hardcore because it's still sung in English but it's a nice change from British punk. The only drawback is the prices of the records which are terrible unless they get a UK release. And as for British bands copying, it's up to them but I only know one band that sounds American and that's the STUPIDS.

MRR: What does punk mean to you?

C: Punk means to me (Pig)-music, friends, fun, having a say, trying to change things for the best. Unity helping those who are worse off than you etc, etc. It just a way of living linside a fucked up system and a forever changing world.

MRR: Have you any views on animal and racial rights?

C: Well for a start, racists be they black or white, are shitheads and can't see that they are doing to people and saying to people what the system wants them to say. If they are arguing among themselves then the government, etc, goes unnoticed and uncriticized. As for the subject of animal rights, this is a tricky subject. People do what they think is right. I don't eat meat but the rest of the band do. But they always support my views on hunting and vivisection, etc. There are some things we don't like or do but we are hypocrits in many areas of the struggle for animal rights. We do our little bits and al ot of little bits make big pieces.

MRR: Do you have any plans for vinyl or demos?

C: We have just recorded a new demo, as I said earlier, and maybe a track on a comp single this year and four tracks on a comp LP next year.

MRR: Is there a good scene in South Wales?

C: The scene in South Wales is really good. There's always gigs and no rip offs all the people who do the gigs and distribution and comp tapes and records (W.O.W.) are brilliant people. They've learned to stick together.

MRR: I've been to gigs in Newport where thrash and mod bands play together, in other places this might not go down so well. What's your opinion?

C: I've also seen this and it's a great idea although if this happened in London or Manchester, I don't think it would be so good because not so many people know each other as down in S. Wales.

MRR: Since punk has gone underground do you think it's better, not so commercial?

C: Punk's much better standing on its own two feet than being exploited by businessmen and the music press. The whole underground thing has kept punk alive; it would have died years ago if it stayed commercial.

MRR: Is the way you dress important to you?

C: The way to dress is important. I like to stand out from the crowd but the whole idea of the punk uniform and barriers it builds pisses me off.

MRR: Anything you'd like to say to the world?

C: Yes. Thanks for the time and effort on your part, you've got a big nose and everyone reading this stick together and hit back whenever you can. The system's only going to do it to you if you don't. Hit back.

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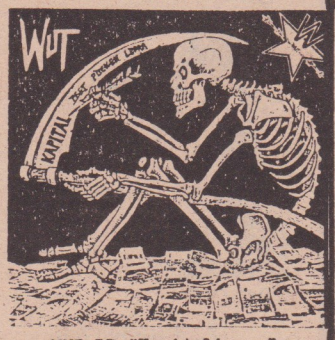

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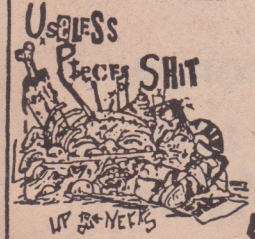

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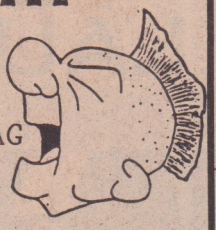

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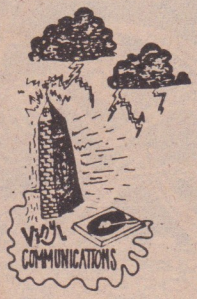

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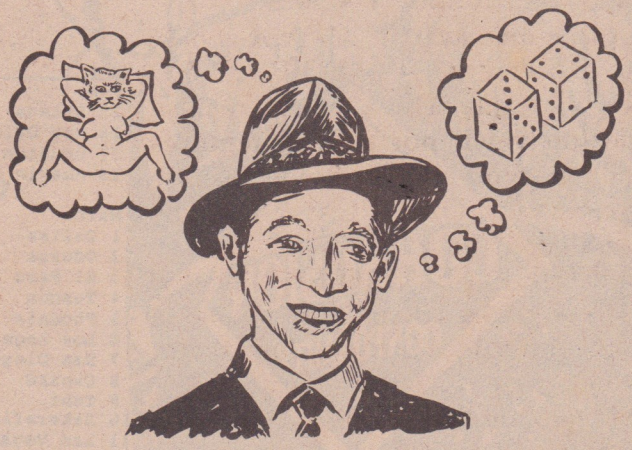

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SOCIETY'S GREATEST CRIME

by Di Larfing

"Propaganda and policemen, prisons and schools, traditional values and traditional morality all serve to reinforce the power of the few and to convince or coerce the many into acceptance of a brutal, degrading and irrational system."--excerpt from As We See It, the book of principles of the revolutionary group Solidarity.

Recently, a local community radio station here in Sydney, Australia, took to the streets to interview a cross-section of people about their views on capital punishment. The most frequent responses by people of various class, colour and age were that they had never really thought about it, that it depends on the crime, or that capital punishment is wrong but criminals do deserve severe punishment such as life sentences with no possibility of parole for committing severe crimes.

Perhaps you too have never really given it much thought, after all, only violent criminals are executed and you certainly don't know any of those. Perhaps you disagree with the death penalty thinking that it is not punishment enough and that locking away a person convicted of a violent crime for the remainder of his or her life is a more just punishment. You may believe that the death penalty is wrong but that these violent criminals that we hear about so often should be kept in a secure place solely for the protection of society. Or maybe you disagree with the death penalty and perhaps even the prison system but can't help thinking what the answer could possibly be when you hear of yet another rape, yet another murder, yet another violent and seemingly senseless crime.

Whatever your opinion, the fact remains that some countries and states have the death penalty and all countries have prisons of some description, some even more horrific than our own. I hope this article might provoke some thought about crime, punishment, laws, prisons, police, authority, government and the death penalty and why these things exist, indeed why they are essential elements in the functioning of this society, and why they must be examined, and in some cases dismantled if we are ever to change society for the better.

What Is Prison?

I remember as a five-year-old, being given a lesson in school (perhaps you will remember a similar one) where our teacher explained to the class the reason why we need laws, police and prison. I clearly remember being told that we need laws to follow because if we didn't have laws, we would all run about killing each other and stealing each others' possessions. So we have to obey laws which prevent people from doing such things. The police, we are told, are kindly and good and they make sure that everyone obeys these laws. We were also told how the police protect innocent people from those evil criminals who choose to break laws. The police catch these criminals and if they are found guilty after a fair trial they are sent to prison. Our teacher proceeded to inform us that prison is a nasty place and only bad people go there. The bad people are looked after by guards whose jobs are very dangerous because all criminals are violent. But the guards try to help the criminals to be rehabilitated so that they can fit into society and obey the laws. The guards also protect innocent people by making sure that no criminals escape before they are rehabilitated.

I have since learned that perhaps the only truth in this entire lesson is that prison is indeed a nasty place.

The aim of the prison system is simple. Prison is a form of punishment involving the withdrawal of all rights--even the most basic human rights--while segregating the prisoner from 'normal' society. Prisoners are isolated from any form of normal social interaction with the outside world. Communication, emotional contact and sexuality are severely and unreasonably suppressed. Prison is based on the withdrawal from society as punishment for what that society perceives as being unacceptable social behaviour.

"Rehabilitation" is the enforcement of a number of rules and regulations upon a person to coerce him or her into blindly obeying authority no matter how petty, trivial or downright humiliating these rules may be.

You may be surprised at the revelation that some countries and even some U.S. states have eliminated the need for prisons. But, unfortunately, there has been no revolution. No one stormed San Quentin or Attica as French peasants stormed the Bastille in 1789. None the less, many prisons have magically disappeared. In their place stand "correctional facilities," "colonies," "communities," and "institutions." Punishment has become "rehabilitation," convincts have become "inmates," wardens have become "superintendents," guards have become "correctional officers," solitary confinement has become "adjustment," "seclusion," "segregation," and in some cases even "meditation." The prison authorities, whose names vary, have become known as "departments of corrective services" and the like. Of course, the structure, purpose and function of the prison system has not changed; merely it's terminology.

Their intent is clear. The prison system has hoped to dignify its medieval practises and disguise its true aims by subtle name changes. Gone are the days when we had convicts in prisons being punished. We have made great progress; we now have "inmates" in "correctional facilities" being "rehabilitated."

The prison system is thought of as an integral part of society but prison is in fact a relatively new idea. Less than two hundred years ago the punishment for most offences was hanging. Flogging and the stocks were popular for lesser offences, but prison was merely a place for detaining those awaiting trial.

It was the Quakers who first made moves to put an end to these barbaric and inhuman practices. They devised what they termed the "penitentiary" where people were sentenced to spend long periods of time in a cell with no human contact and with only a Bible for company. The scheme hoped that these people would then emerge from their solitary confinement with the enlightenment The Bible had given them after reading it over and over, year after year. Of course, the scheme failed and most people either went totally insane or killed themselves before their time expired. Those who did survive were none the better for their penitence and in most cases, they were much worse.

Fairly soon, authorities realized that there was money to be made from these men and women rotting alone in their cells. Not only were they made insane by their confinement, but they were put to work as slave labour for the privilege. Discipline was implemented for those who did not work hard enough and soon the tortures that the Quakers had sought to eradicate were once again flourishing, only this time they were not in public but kept hidden behind prison walls.

Unfortunately, very little has changed. Perhaps the only change is that these men and women no longer rot alone in their cells but with one, two, three or more other inmates in a cell built for a single person. Sure, we may have made a few very small cosmetic changes that make the inmate's life slightly more bearable, but the overall structure remains the same. Overcrowding of prisons still persists though, with the average population count of San Quentin for the last few years being

around the 4,000 mark. Imagine, 4,000 men crammed into an ancient prison system built to accommodate only 1,700. And we are told the prison system has improved?

Who Goes to Prison?

We are told that all people are equal in the eyes of the law. Unless, of course, you happen to be poor, working-class, unemployed, black, ethnic or of ethnic origin, uneducated or a member of a 'minority' group that is often descriminated against (e.g. punks, gays, political activists, ect.) and therefore unable to manipulate a biased judicial system to your favour. If you fall into one or more of these catagories you are a target for the police and the prison system whether or not you have broken any of the accepted laws ruling our culture.

These laws govern our social behaviour and particular types of social behaviour are considered unacceptable and, therefore, punishable by imprisonment. Socially unacceptable behavior can mean anything from writing graffiti; to participating in political demonstrations; to conducting peaceful protests; to not paying your parking fines; to refusing to pay tax; to stealing food, cars, possessions and/or money; to prostitution; to rape; to murder. All are crimes in the eyes of the system.

If you fall into one of the socially disadvantaged catergories (particularily if you are poor), and you break one of these laws, you will have a far, far greter change of being convicted than a person who breaks a law, yet is not socially disadvanted, ie is white, fairly well educated with a stable family background and--most importantly of all--able to afford legal fees. A person such as this would be considered not the 'criminal type' and would most probably never see a police holding cell, let alone see inside a prison. He or she would clearly have an advantage over a person who is black, uneducated, unemployed, from a broken home and unable to afford dinner every night, let alone pay thousands of dollars worth of legal fees.

Unfortunately, there is no use in excluding those people with biased opinions from the police force or courts. Although we may all like to think that we are not prejudiced in any way, every individual has prejudiced opinions as the result of society's many and varied influences. I, for example, would more likely convict or impose a harsher sentence upon a businessman than a prostitute if both has committed the same crime. I would not wish to be put in that position of authority to make judgement over others' lives as none of us is capable of fairly judging another. No amount of schooling or university degrees gives us the right to judge another let alone render us capable of doing so. All power is corruptable, no matter how sincere the intentions of that person in authority.

Racial, financial and other prejudices play a great part in whether or not a person is convicted, but what about evidence? Anyone who has ever had to defend themselves in a court of law will know that 'evidence' can be and is manipulated by police and the prosecuting lawyer(s) to show whatever they want it to show.

Take the confession. How easy it is for police to fabricate 'confessions.' In most cases an officer simply tells the court that the accused had admitted to being guilty of the crime as charged. The officer does not need to present any evidence to prove that the accused had in fact made the admission. Although it is commonly believed that heresay is not admissible as evidence, the court accepts the officer's word simply because he or she is a member of the police force.

The police 'Record of Interview,' (a typed question and answer sheet detailing an interview between police and the accused with the accused stating his or her guilt) is often unsigned yet still admissible as evidence. If a signature is required--even if only to make the Record of Interview seem more plausible--how easy it is for two, three, four, five, six or even more hefty officers to 'convince' the accused to sign it.

This corrupt practise of fabricating a confession (often termed a 'verbal') is common and wisespread and not restricted to a few isolated cases as the system tries to imply when the evidence of a 'confession' is rejected.

Whenever you hear or read of an alleged confession yet the defendent enters a plea of not guilty, the odds are that that confession never took place.

Another popular tactic often used in conjuction with a verbal is the planting of solid evidence, such as drugs, on the accused. Sometimes, the defendant does not even know of this 'evidence' until he or she is tried and the evidence is displayed before the court. Again, this is a common practice and not restricted to isolated cases.

Sometimes witnesses are used in court to testify against the defendant. It is quite common for these witnesses to have something to gain by testifying. Very often, they are themselves accused of a crime or charged with being an accessory and are offered to have an acquittal or a reduced sentence arranged if they testify against another accused.

Some 'witnesses' called to testify against the defendant are police-paid informants. They stand to benefit financially from that case and will continue to receive money from the police as long as they are prepared to help secure convictions in any way possible.

Other 'evidence' such as police ballistic and forensic evidence and coroner's reports are easily fabricated and important documents conveniently 'misplaced' or facts 'forgotten.' Police are famous for their partisanship and will help a fellow officer in obtaining a conviction.

The reasons police fabricate confessions and evidence are varied. Career opportunities exist for those officers who have helped in the conviction of 'criminals.' An officer stands to benefit by having a greater chance of promotion with a string of successful convictions to his or her credit, than an officer who has played a part in very few convictions.

Some officers enjoy the power of convicting a person he or she considers to be somehow less than human; for example, a black, uneducated or poor person.

Other officers honestly believe that the accused is guilty yet fear he or she will be (rightly) acquitted through lack of evidence, and so produce a 'confession,' 'evidence' and/or 'witnesses' to secure a conviction.

Remember, it is the job of the jury--not the police--to determine the guilt or innocence of a person.

A classic case of the use of a verbal to obtain a conviction is the case of Raymond John Denning. He was convicted of armed robbery and sentenced to 13 years imprisonment here in Australia when he was only 19 years old. He had been trying to raise the bail money for a friend who had been arrested. Three years later, while in Parramatta Jail, a guard was injured during an escape attempt and later died. Ray was charged with malicious wounding and received a life sentence, although he has constantly asserted that he was not involved with the escape attempt and that he is innocent. The key evidence against him was a fabricated and unsigned record of interview which Ray maintains never took place.

In prison, Ray has been bashed repeatedly by guards for his stance against authority and his efforts to stand up for prisoners' rights. He has been mentally and physically tortured and has endured the worst possible treatment and conditions.

On April 2, 1980, after 8 years in jail, Ray escaped. He was recaptured after 18 months and he is still imprisoned today. While he was on the run, Ray launched an extensive campaign against prison conditions and called for an inquiry into his own case. As the second most-wanted man in the state of New South Wales, he made tapes for radio and video for television asking fundamental questions of the justice system. The police labelled Ray 'dangerous' and embarked on a widescale manhunt, but Ray constantly eluded police. As time went by it became obvius through Ray's campaign that he was not in the least bit dangerous to the public, but to the system itself. The man we saw on our T.V.'s and heard on our radios was not the 'dangerous criminal' they wanted us to believe he was.

Ray Denning writes of police and police verbals:

"The police are the biggest bunch of pigs, dogs, verballers, killers, robbers and sadistic bastards that you could find anywhere in the world. A copper will go without sleep and stay away from his wife and kids for days jut to set an innocent person up for some crime that the person knows nothing about. The coppers then verbal the person and demand money from him to either allow the person bail or go easy on the verbal in court. Then the coppers will tell unbelievable lies and tender unsigned records of alleged interviews to get the innocent person as long a jail sentence as possible. Then, when the innocent are convicted, the coppers will go out and celebrate the fucking up of another person's life and their family's lives as well. The coppers don't care less who they send to jail by their lies, not age or sex or sick or health matters, the only people they stay clear of are the powerful and filthy rich. So as you can imagine there are plenty of people for the coppers to set up to cover for their own crimes.

...the police will say anything, do anything to get a conviction to make it look good on the books so that their bosses can say, 'Yes , my boys and girls are doing a good job in solving all the crimes in the area.'

...I would like to see someone who is in a powerful position and who is honest, which is next to impossible for a start, anyway, someone who has never been in trouble with the police, such as a reporter, borrow a bloke's car and get the bloke to ring the police and tell them his car has been stolen. Then the reporter just drives around until the police pull him over and all he has to do is say, "I'm not saying anything until I see my solicitier," and I will give anyone $1,000,000 to $1 (if I had it) that the police will bash and verbal him. Anyone interested in finding out the truth about our pigs, then do what I just said and you'll soon find out what dogs the pigs are."

--Ray Denning
November 26, 1978

Crime

"We may take it then that the thief who is in prison is not necessarily more dishonest than his fellows at large.... He snatches a loaf from the baker's counter and is promptly run into jail. Another man snatches bread from the tables of hundreds of widows and orphans and simple credulous souls who do not know the ways of company promoters; and, as likely as not, he is run into Parliament."

--George Bernard Shaw

It is true that many innocent people are convicted of crimes that they did not commit. But there are crimes being committed, so who commits them?

My experience is that to begin to understand crime, one must completely try to erase what has been said and written in the media about all crime, but about violent crime in particular. The media will almost always exaggerate and even state false 'facts' in their efforts to sell a sensational story. So let us forget about the murder or rape that we read about in yesterday's paper and start anew.

Generally, there are three types of what are considered 'crimes' in our society. The first are crimes to the person which can possibly be of a forceful or violent nature, such as rape, murder, assault, etc. The second are crimes concerning property, such as theft, burglary, robbery, possession of stolen goods, etc. And lastly, there are the victimless 'crimes' still considered offences in some countries and states. These crimes include homosexuality, prostitution, adultery, gambling, drug abuse and other behaviour considered offensive by medieval puritans in power.

The devious, lurking stranger out to rob, bash, rape and kill as

depicted by the media is largely mythical. According to recent statistics, more than 85% of murders are committed within the family. These are almost always the end result of long-term family tensions and disputes. A further 8-10% of murders are committed by friends or acquaintances. Approximately 75% of rape victims were attacked by their boyfriends, members of their family or some othesr person known to the victim.

It is estimated that 90% of all crimes, whether they be violent or not, are drug related in some form. This is a staggeringly high percentage. It is fairly safe to conclude that the breweries, pharmaceutical companies, and drug pushers such as those involved with the advertising of alcohol, our friendly police force, politicians and businessmen are responsible for that estimated 90% of all crime. These people have a lot to answer for. Yet I do not see them behind prison walls. Rather, I see the victims of drug abuse--the victims of the greed of the drug trade. There is always more than one victim when it comes to crime.

Unfortunately, since statistics are based on crimes known to police, there is no official data on crimes committed by police. With the many allegations and evidence of police brutality, civilian killings, verbals, purgery, conspiracy, drug dealing, stealing from people in custody, taking bribes, bashings and deaths in custody from "heart attacks" and the like, it can be estimated that the extent of police criminal activity is widespread indeed.

Less frequently, seemingly senseless crimes of a violent nature are committed by civilians with no apparent reasaon or motive. Sometimes these crimes include sexual acts that are considered sick or deviant. These are the crimes that make headlines, sell newspapers, frighten the public, give the police their reason for existence and divert media attention from the many crimes and atrocities of government authorities..

The person suspected or convicted of this stype of crime becomes an object to be publicly condemned and despised, not only by the general public but by fellow prisoners as well. The days when people relieved their own frustrations by ridiculing, throwing garbage at, and physically harming criminals in the stocks may be gone, but the mentalty still remains.

A person convicted of a sexual and/or violent offence is often branded an "animal" or "beast" and thought to be not worthy of the title of a human being, a disgrace to the human race, subhuman at best. That person is treated with contempt when perhaps a little understanding of that person and his or her circumstances may help that person better understand others, than any jail sentence could ever do.

"The media and society are always saying, "what about the victim?" Well, I say what about the prisoner who is a victim of hate, sadism, harassments, physical and mental torture and injustices for 24 hours a day for years. What happens to the screws that do these things to us? Nothing. So in other words, if you are willing to wear a screw's uniform, you can do what you like to your victim and have the full protection of justice.

So, do people what to know jthe truth about reality? We are ALL VICTIMS from one thing or another, its just that the WEAK blame the prisoner... I will be realistic and say this, when the victim shows mercy to his victim and this victim mercy to his victim, well, then there will be no victims."

--Ray Denning
December 24, 1978

The catalysts for crimes such as rape, child molestation, murder, assault and other offences considered to be particularly bad, not only exist within our society but in many ways they are a deeply rooted part of it. For example, the rape of women by men, I believe, is inevitable in a society such as ours. We keep men and women fully clothed in public despite environmental factors such as extreme heat. And, apart from a handful of nude beaches, the genitalia of both sexes must be covered at all times even at the beach and public swimming areas. We separate our male and female children from a very early age, even to the extent of having entirely separate schools for girls and boys. We have separate toilet facilities for males and females. We keep sporting events segragated, encouraging rougher sports for boys, less physical ones for girls.

Male children are taught that to be accepted, they must prove that their toughness and control over women is what separates them from females. We teach them that being "girly" and "weak" is a blow to the male's virility, and boys from a very early age are forced to prove their manhood through toughness.

We teach our male children that certain games are "girls' games", certain colours (such as pink) are "girls' colours", certain toys are "girls' toys", and certain clothes are "girls' clothes". Imagine a little boy having to examine and scrutinize everything he wears, owns, likes and plays with lest there be any hint of the despised female.

We teach our male children to avoid such "feminine" qualities as freely expressing emotion, thereby forcing him to be cold and unfeeling and even frieghtened of the emotions of others. We teach them to hide their fear and physical and emotional pain. The only possible result can be contempt for these emotions and those who display them, ie women. And I imagine it would be far easier to rape a woman one feels contempt for than a woman one respects.

We teach men to identify sexuality with power. It is even thought of as a soldier's right to rape an enemy woman in time of war. We teach boys that to be "real men" they must lern to control women's sexuality. At the same time, we teach girls that they must be "sexy" and desirable but they cannot freely have sex nor initiate sexual contact with men or

they will be rejected.

This is evident on every billboard, in every magazine, in every newspaper, on television, in movies, in advertising. We are literally bombarded with this double standard. We may be publicly exposed to sexual images every day of our lives but both the male and female genitals must be conveniently covered and hidden from view. The double standards alone are a crime.

Contrary to the belief of fundamental Christians and hardcore feminists, pornography does not incite rape or violence. Pornography is merely the end result of a society that tries to suppress sexuality. That sexual frustration finds release between the pages of glossy magazines, in stripjoints, videos, cinemas and brothels. A man taught and driven to rape finds his release in the power of the force sexual act. Both pornography and rape are the results of a frustrated society. One does not incite the other. One might depict the other, but it does not incite it. If anything does incite rape, it is the subtle images and double standards that are forced upon us every day of our lives.

Despite our double standards, most of us are able to cope surprisingly well considering the circumstances. Not all men are rapists. But just because most of us are able to cope with the situation, it does not mean that everybody will be able to cope. Keeping these factors in mind, can we truly be so ignorant as to wonder why rape exists? With these conditions forced upon us, it is a mystery to me why rape occurs as infrequently as it does.

I have used the crime of rape here as an example. If we examine our society closely we find that there are many other double standards and catalysts for other crimes. Unless we begin to rearrange our moral values and breakdown our double standards we will always have people who can't cope, people who turn to drugs, and people who commit violent crimes. People are not born violent or criminal. We make them that way.

"... The only way there will ever be an understanding of all people is when society takes a good, hard and honest look at itself, and changes its whole line of priorities: laws, values, punishments, weapons, money, women, children, schooling, jobs, sport, housing, sex, coloured countries, families, police, jail, army, justice, etc. All those things are a part of society and I defy anyone to point at any of those things that do not need radical changes to make them more realistic and workable. Yet the government has manged to keep most of the people ignorant of the real problems of society by pointing the finger at the people who society has become too big a strain on and as a result people commit suicide, kill, torture, bash, rape and hate society for what it has done to them. However, it's easier for the government to dig graves and lock people up than spend billions on changing society, which creates problems and turns people to crime and drugs and when society realizes that every time they point a finger at someone else they have three pointing at themself, then they will be finally waking up to the truth and trying to solve the problems, not create them ... what I'm saying is so obvious, I can't work out why people allow things toget so bad and do nothing about solving the problems before they are the next victim of their own society."

--Ray Denning
March 17, 1979

Divide and Rule

Once inside prison, the "Divide and Rule" scheme works very well for the authorities. By keeping prisoners or groups of prisoners fighting amongst each other, they will never have the unity needed to fight against the system that imprisons them all. In United States' prisons in particular, racial tensions and riots keep blacks and whites divided, thereby lessening their collective strength. Quite often, whites will have the unity needed to fight blacks and vice versa, but rarely do we see the real unity amongst all prisoners needed to fight against the system.

When people are forced to live in the most appalling of conditions, it would be expected that those people would join forces to fight against their oppressors. Unfortunately, the system keeps one step ahead and as a result this situation is rare. So rare in fact that when prison riots do occur, they make front page news. Many inmates (along with many "free" people) are just confused as to who the real enemy is. The real enemies aren't "niggers" or "faggots" or any inmate. The real enemy regards all inmates as "niggers" and "faggots" regardless of their colour or sexual preference. The real enemy perpetuates misery for their own profit, for their weekly wage. The real enemy keeps inmates divided. The read enemies are the guards and administrators of the prison industry.

Occasionally we hear of prison uprisings and riots, but the system's divide and rule plans are carefully devised and implemented. Many cannot see that all prisoners are locked away for the same crime-- being born into circumstances beyond their control and refusal to accept authority. Prisoners survive the only way they know how and very often this can mean surviving off each other.

Dennis Alsin (A.K.A. Regi Mentle), presently incarcerated in California Men's Colony describes the situation:

"Before you even get to prison, the men in the County Jail have been sure to try to fill you full of fear by saying things like 'You're too young not to get fucked, kid. You're gonna need a daddy to keep you alive'. So from the beginning, fear begins. You will see men lose an eye over a stamp, or be killed over a card game, or have their intestines pulled down the tier so the thieves can find the balloon of heroin, or whatever, they have heard you swallowed.

Walking alone, being white, black, whatever, may be the reason of your death. If you happen to be turned out, you become property and can be traded out to your daddy's profit for coffee, cigarettes, whatever, if you're not lucky enough to find a man who cares. If not, you're seen as weak and not even human, so who cares if you die? If you feel you will fight against being turned out, that may result in your death.

Forget eating good. Unless you have money. If you do, don't tell anyone. You may have to fight or die to keep it. Don't ask the cops for help. You'll be a rat and marked for death. Don't gamble. Don't show pictures of your family cos their addresses might get beaten out of you for some wierdo's sick pleasure. Say goodbye to the sun. In some cases say goodbye to a shower more than once a week. Be prepared to stare fear in the face and fight or die.

Entering, you will be stripped of everything, including your name, and given a number. You'll be prodded in the ass by the doctor before anyone else.

You will have no faith in man very soon."

Why Does Prison Exist?

We are forever being informed about how much it costs to keep the average prisoner and we all agree that it is a huge and shameful waste of taxpayers money. Prisons are already overflowing as more and more people are convicted, placing an enormous drain on revenue, resulting in higher taxes. So why are the police and courts so ready and willing to make frivolous convictions when keeping just one prisoner costs so much? The answer is that although keeping a person in prison wastes many tax dollars, it is nothing compared to the billions of dollars the system gains from crime and the prison system.

Many, many industrial and governmental jobs depend on crime. Police, lawyers, judges, wardens, guards, as well as administrative and clerical staff employed by the police and prison departments, all depend on crime for their income. And it is not just those within the prison system itself that benefit from crime. Crime sells newspapers, magazines, fictional and non-fictional books, television programs and movies. Many businesses depend on crime, most notably locksmiths, security companies and small arms manufacturers. The attempt to put a 'gun in every home', presumably for 'protection' against criminals is most certainly a profitable venture. Crime is a profitable business indeed, although rarely is it the 'criminal' who sees any long-term financial gain.

Money is also made from the prisoners themselves. It is well known that prisoner 'volunteers' have been used by pharmaceutical companies to test drugs and by researcher in medical experimentation. Prisoners, it seems, are not only cheaper, but more expendable than laboratory animals. They have the additional advantage that they can tell the person conducting the experiment how that experiment is affecting them.

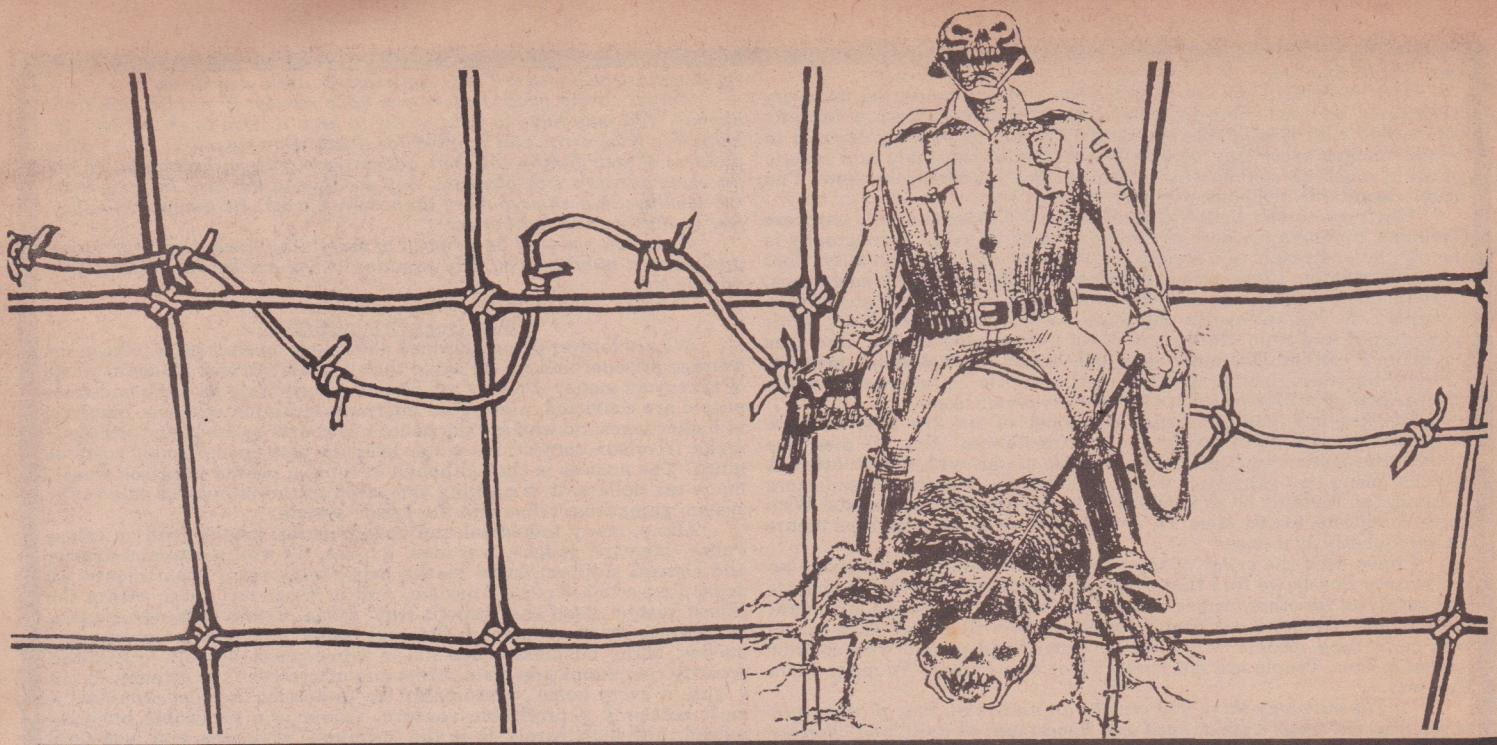
In 1961 the World Medical Association declared that prisoners must not be used as the subject of experiments. The United States, however, refused to formally adopt this recommendation and many other countries followed suit.

In the past, American prisoners from 26 states have endured such treatments as being injected with live cancer cells and blood from leukemia patients; the injection of a variety of diseases including cholera and typhoid fever; 'pain tolerance' studies causing agonizing and possibly fatal muscular disease, weight reduction, chronic stomach ulcers, sharp abdominal pains, fever, malaise and chills; tests involving the painful extraction of muscle tissue; toxicity studies of various chemicals and insecticides; chronic topical application of dimethylsulfoxide which caused severe burns; testing of a bubonic plague vaccine which caused many 'volunteers' to become severely sick; testing of drgus and blood plasma operations which caused 'volunteers' in 3 states to be struck down with serious disease while a number died; studies in ascorbic acid deficiency where 'volunteers' were fed a liquid formula free of ascorbic acid by a stomach tube for 97 days, kept in a cold 'temperature control room', drained of enough blood to cause anaemia, developed scurvy and subsequently suffered severe joint pains, swollen legs, severe dental cavities, excessive hair loss, hemorrhages in the whites of the eyes and skin, excess joint fluid, shortness of breath, scaly skin, extremely painful disease and hemorrage in nerves to the legs and eventually shock. Remember, the prisoners in the last experiment endured this sickening torture for 97 days. More recently, prisoners have used in the experiments to test the highly controversial safety of irradiated food.

Many of these experiments would never have been permitted on 'free' people as they are far, far too dangerous. More than 90% of drugs tested on prisoners have been rejected as being too toxic for human use. Some of the United States' largest medical institutions and pharmaceutical companies--such as Wyeth, Lederle, Bristol-Meyers, Squibb, Merck, Sharp and Dohme, and Upjohn--have been involved with these experiments with full tax exemption for costs incurred supplied by the government.

We condemn those doctors tried at Nuremberg for conducting medical experiments on inmates of concentration camps. Some of us even condemn experimentation of living, fully conscious animals who are defenseless against their captors and torturers. Yet most of us are ignorant of, or choose to ignore the same practices used on prisoner 'volunteers'. Those same practices are condoned and even encouraged by authorities who try to prestend such practises do not occur.

Another profitable scheme which perpetuates the existence of prison is convict labour. We often hear that prisons are purely 'human warehouses' and this is true to a certain extent. But the description of a 'human warehouse' implies that all prisoners are idle, wasting tax-payers' money by being housed and fed while giving nothing in return. This could not be further from the truth. Most general prisons are now 'industrial prisons'. The theory with this scheme is that criminals will be rehabilitated through meaningful work experience which will give them a sense of fulfilment and achievement, encouraging work encentive and boosting morale of the inmate, while



also preparing the prisoner for release by teaching him or her the skills necessary to gain employment. Well, that is the theory, anyway. In practice, it amounts to little more than slave labour.

Millions of dollars worth of goods are produced annually by convict labour and distributed to government departments and institutions. Work that should be done by the authorities themselves, such as some paper work, maintenance and general upkeep of the prison is instead done by convicts whose hourly pay can be measured in cents, thereby saving the government millions of dollars that would otherwise be spent on employing 'free' people at award wages. Because prisoners are not citizens they are not entitled to any of the rights of citizens including adequate wages and working conditions.

One very small example of the misuse of convict labour for the system's profit comes from the United States' good president, Mr. Reagan, was then Governor of California. Mr. Reagan announced a scheme whereby convict labour was to be used in the fields of Merced County harvesting crops. The farmers themselves paid the prisoners' wages, paid for transportation of the prisoners from their prison to the fields and back again each day, and also paid the salaries of the guards who watched over them. However, the prisoners wages were not paid to the inmates themselves, but to the State who were supposed to then pay the inmates. The state then kept a large percentage of these wages to cover 'expenses'. The total inmate wages paid to the State for one prison along amounted to $43,585 - of which the State retained $20,122.

Yet another example of how money is made from prisoners are schemes called (in the U.S.) 'Inmate Welfare Funds' or 'Inmate Comissary Funds'. These schemes of course vary from state to state and country to country but, most prisons operate similar schemes. Under these schemes, money is made from the sale of items such as food, soap, shampoo, stationery, etc. from the prison's canteen at exorbitant prices. The profit is supposed to be spent on 'recreational facilities' for inmates, but is in fact spent on such things as wages for extra staff not provided by the prison department, printing equipment used solely for the benefit of prison officials, travelling expenses to and from conferences, and many other shady deals and profitable ventures.

These funds also receive money when an inmate attempts to buy such items by mail order, such as shoes or tapes from record stores. The order is taken, postage added and the prisoner must pay an additional 10% of the total order to the Inmate Welfare Fund. If an inmate wishes to make and sell handicrafts, he or she must first buy the materials as described above, forfeiting 10% of the total order to the fund. Then, if he or she sells any art or craft he or she must again forfeit up to 25% of the price to the fund.

The fund also receives money in the form of interest on money in the inmate's trust account. For example, if an inmate keeps a balance of $100 in his or her account for a period of a ten year sentence, the inmate will receive no interest on that $100 on release as it has been 'donated' to the fund. So, say a U.S. prison of 4,000 inmates each maintain a $10 balance in their trust accounts, the prison will in fact have a balance of $40,000. Deposited in a high-interest account, the inmates' money will earn the fund $6,000 per year.

All this clearly demonstrates that the prison system has very little to do with justice. It is an industry owned and run by ruthless businessmen. The industry creates millions of jobs in government and private enterprise. Prisoners are merchandise and human slaves--bought, sold and exploited in much the same way as farm animals or factory robots. There are no pensions to pay when prisoners 'retire' from service, no compensation for injuries sustained on the job, no sick pay and no holiday pay. (Unlike factory robots however, prisoners are far more easily replaced when they break down.)

Rarely do strikes against bad conditions disrupt productivity and there are no unions to compromise with. When strikes do occur, those involved can be punished by having the incident put in their file for review by the parole board thereby lessening their changes of release, as well as punishments such as being locked up in solitary confinment and (unofficially of course) bashed. But just the chance of being refused parole is a large enough deterrent to any unification, let alone any organised union activity or direct action.

The reason this industry of pain and degradation exists is not for the protection of society or the rehabilitation of 'criminals', but for pure monetary profit. The prison industry plays a most important role in stabilizing economies. The situation is detailed by Carl Harp thorugh his many attempts at exposing the prison system through the media.

Carl wrote from prison:

"... one never hears the state speaking about abolishing the penal system and one never sees any reduction in the number of prisoners in the penal system because, very simply, the state has no intention of doing either. Why? The answer is simple: the state cannot afford economically to abolish the prison system or reduce the number of prisoners in it. The penal system is one of the most stable parts of the economy. To reduce it, even by half, would create an economic disaster that could--especially when coupled with economic problems the country does have--throw Amerikkka into a depression it may not every recover from.

One constantly hears about how much it costs to keep one prisoner per year in the penal system, but what one never hears about is how much one prisoner is worth to the state!

One prisoner is worth hundreds of contracts, thousands of jobs, millions of dollars.

This is what the Amerikkkan penal system is all about and has been about for a very long time.

This is what Amerikkka is doing in the name of justice with and to its own citizens while trying to hide it from the world."

--Carl Harp
Walla Walla - January 11, 1980

Carl Harp was an American convicted on false evidence and sentenced to 95 years imprisonment (for consecutive life terms) in August, 1973 for the crimes of murder, assault and rape. What had been a simple case of a police frame-up escalated to become an involved collaboration to hide their conspiracy and convict Harp as he had refused to turn state's evidence.

While imprisoned, Harp fought not only for prison reform but for the total and complete abolition of the entire prison system, explaining that:

"Taking the teeth out of the monster does not change the monster's nature; if I am to be eaten alive I would rather be chewed up than gummed to death. Reforms that challenge the whole premise of prison and move in the direction of its eventual abolition are the only good and worthwhile reforms to support; anything less than this is not reform at all but vehicles for the state, the penal system, to strengthen itself."

--Carl Harp
San Quentin - October 11, 1979

Harp forced prison officials, through his many peaceful protests, to follow the official rules and regulations concerning humane and respectful treatment of prisoners, despite (as can be imagined) much hostility from prison officials.

He tried to show other prisoners that racism, race riots, gang

fights and sexism against homosexual inmates can only keep prisoners divided and unable to unite against their true enemy--the officials of the prison system. He formed 'Men Against Sexism', a group designed to change attitudes amongst inmates towards gay prisoners and offer gay men protection if they needed it. Again, Carl writes:

"I was surprised by the respect I was given when I defended a gay prisoner's right to choose who he would have sex with or not, and said that no force would be acceptable to me. Two gays are now on the yard and not hiding in their cells."

--Carl Harp
San Quentin - October 4, 1979

Harp founded the 'Anarchist Black Dragon Collective' in an attempt to unify prisoners through discussions, education, articles concerning political and legal matters in the Anarchist Black Dragon Collective newsletter and the distribution of Anarchist material to other inmates.

In an attempt to educate a public deliberately kept ignorant of jhe injustices of the prison system, Harp wrote many articles and letters to outside publications. He helped other prisoners with legal matters, launched suits against prison officials and organised strikes for better conditions.

After filing petitions, letters, protests, and exhausting all official grievance procedures, Harp--desperate to "expose the world to the gross injustice and inhumanity in the penitentiary"--armed himself with a knife and along with two fellow inmates seized a building in Walla Walla (Washington Penitentiary) on May 9, 1979, taking ten hostages.

Carl's spirit was strengthened by the unity his actions encouraged that day and he described how "Prisoners cheered us and stood barehanded in front of armed pigs and refused to move in order to protest us."

Despite the fact that no hostages were hurt in the incident and Harp gave up peacefully when he felt his point had been made, he was viciously beaten, sprayed with mace gas and raped with a riot-baton by guards in retaliation. The attack was savage enough for Carl to require two weeks' treatment in hospital. After this, he was kept illegally in solitary confinment for 14 months.

"I was convicted of murder, assault and rape. My innocence is irrelevant, I was poor so they sent me to prison with four consecutive life terms. I have been in prison now for six years and already everything imaginable has been done to me. I have been assaulted repeatedly in every manner possible on all levels of my being, even raped with riot sticks. I have died a thousand and one deaths and I have seen everything imaginable, including death. Despite all of this I am still told I owe society a debt. The more I hear that, the more I think about it, the more absurd it sounds to me, the more it enrages me, the more I want to roar out FUCK YOU! FUCK YOU, SOCIETY! I DON'T OWE YOU SHIT!"

--Carl Harp
San Quentin - September 9, 1979

On September 15, 1981, Carl Harp was hanged with telephone wire and his wrists slashed in his cell. It is believed he was murdered by a group of prison gurads calling themselves the 'Aryan Brotherhood' who had attempted to make his murder look like a suicide. Carl's 'suicide' came at a time when he looked like winning his suit against the guards who had so viciously beat and raped him. He had a parole hearing in the near future along with an appeal against his rape conviction and plans to publish more of his work.

Carl's 'suicide note' was examined by his wife, Susan Waymire, who denied it was written in his handwriting. The razor blades with which his wrists had been slashed were found hidden in his cell. As if he would have slashed his wrists, hidden the blades and then managed to hang himself??? Carl had, in the weeks leading up to his execution, heard that some guards had put a contract on his life and he requested to be put into protective custody. His request was denied.

The 'inquest' into Harp's death was a complete and total farce. There was no judge--instead, the County Coroner, Stephen Ames, who had declared Harp's death a suicide, presided over the proceedings.

The only person permitted to question witnesses was the Deputy Coroner who was in fact Ames' wife, Anne.

Susan Waymire's lawyer was not allowed to cross-examline any witnesses and the jury was chosen by Ames himself. The guard in charge of Carl's cell block on the night of his death was not even called as a witness.

Of course, the verdict had already been reached before the 'inquest' had even begun. None the less, the 'evidence' was presented before the court.

No proper autopsy report was presented. 'Witnesses' were questioned but they obviously hadn't rehearsed their lines too well because when they forgot their testimony, Anne Ames finished it for them.

The pathologist couldn't identify Harp from photographs.

Toxology reports needed to confirm if Harp had been drugged were never presented.

Susan Waymire hired her own pathologist but Carl's body was embalmed before her pathologist could conduct any tests.

The verdict was as could be expected. Carl Harp had committed suicide and there were no suspicious circumstances.

This is justice.

The sham 'inquest' into the death of Carl Harp demonstrates that even when the death penalty is officially abolished, executions with total cooperation and assistance from the court still occur whenever the system deems it necessary.

JUSTICE FOR THE RICH!

Bashford's Community Service — A Glittering Fashion Show

By L. A. Chung

San Francisco clothier Wilkes Bashford put on a glittering $60,000 high-fashion fundraiser for city youth programs last night, part of his 1200 hours of penance for cheating the city out of $1 million in back rent on his downtown store.

Man Serves Time In Stuck Elevator

Boston

A man who suffers from severe claustrophobia was trapped for two hours on Thursday in a courthouse elevator while on his way to plead guilty to income tax evasion, and the judge sentenced him to the time spent in the stuck lift.

Silvano will be formally sentenced January 14. In addition to the 10-year sentence, he could have been fined $110,000 on charges of failing to pay $53,343 in 1981 and 1982.

"My God, they (defendants) are not supposed to be punished before they go to court," U.S. District Judge Walter Jay Skinner said when Silvano finally arrived. "He was for all practical purposes imprisoned for two hours."

Probation for 2 Pals of Nancy Reagan's Maid

Two Paraguayans who pleaded guilty to illegally exporting ammunition in a scheme that originally involved Nancy Reagan's maid were placed on probation yesterday after receiving two-year suspended sentences.

Acosta's lawyer, Murray Janus, argued that his client was only carrying out orders from Paraguayan military advisers when he tried to smuggle 350,000 rounds of ammunition out of the country.

The case attracted national attention when Nancy Reagan's maid, Anita Castelo, was indicted for buying 10,000 rounds of the illegal ammunition.

ISRAELI-SOUTH AFRICAN COLLABORATION

Condensed from an article by Jack Colhoun, Covert Action Information Bulletin #26, (Summer, 1986), PO Box 50272, Wash., DC 20004

The white minority regime of South Africa has been increasingly ostracized by the world community thru arms embargoes, economic sanctions & bans on the transfer of nuclear & other high technology. However, an economic & strategic triangular partnership between S. Africa, Israel & the U.S. has enabled the apartheid regime to continue.

According to IMF (International Monetary Fund) statistics for 1983, S. African exports to Israel totaled $142 million while Israeli exports to S. Africa amounted to $69 million. But these numbers don't include Israel's secret arms trade with S. Africa or S. Africa's exports of raw diamonds to Israel, probably making Israel S. Africa's biggest trading partner.[1]

S. Africa is thought to have purchased 35% of all Israeli weapons sold from 1970 thru '79, sales which were in defiance of the U.N.'s 1963 & 1977 arms boycotts of S. Africa. In return Israel currently gets 50% of its diamonds, an excess of $100 million of uncut gems from S. Africa each year. Polished diamonds are a mainstay of the Israeli economy, exports of which totaled $1 billion in 1983.[2]

Many Israeli companies, such as Afitra & Koors, have invested extensively in critical sectors of S. Africa's economy including commercial agriculture, power generation, communications & electronics. Israel has preferred status with the European Economic Community & with the U.S. under the 1984 U.S. Free Trade Agreement, which will eventually make Israeli exports to the U.S. duty free. S. African companies have established manufacturing facilities in Israel, most often joint ventures with Israeli firms, to finish S. African raw or semi-finished materials & make profits off the slave wages paid to Black S. African workers. U.S. corporate subsidaries in Israel continue to do business in S. Africa. Motorola recently won praise for its announcement that it will stop selling 2-way radios to S. African police. Motorola Israel, its subsidary which produces military communications systems & distributes them in S. Africa thru Afitra, can still offer Pretoria access to the radios.[2]

In 1976 S. African Prime Minister Johannes Vorster & the Israeli regime set up a Ministerial Joint Committee of the 2 nations' defense ministers. According to the agreement, "the exchange of Israeli arms & advice has 3 major areas: conventional arms trade, nuclear collaboration & counter-insurgency."[3] Israel has sent to S. Africa the following: Kfir aircraft, rebuilt Mirage jet warplanes, Dabur coastal patrol boats, Reshef-class gunboats armed with Gabriel missiles, self-propelled 105 mm howitzers, antitank missiles, air-to-air missiles, assault rifles, radar bases & surveillance equipment.[3] Beyond outright sales, Israel has enabled S. Africa to become almost completely self-sufficient in several types of weaponry. The 2 countries have set up a joint helicopter manufacturing project, Rotoflight of Capetown & Chemavir-Masok in Israel, to supply both countries with Scorpion helicopters.[2] Since 1976, Israeli army experts as well as specialists in counter-intelligence operations & interrogation from Mossad (Israeli CIA) have been based in S. Africa in a permanent advisory capacity.[1] Israeli military officers helped S. Africa plan its 1975 invasion of Angola, & Israel Aircraft Industries constructed an electrified fence between Angola & Namibia to block SWAPO guerillas from fighting to liberate their homeland. Two London papers reported Israeli involvement with Jonas Savimbi's UNITA "guerillas", the S. African- & U.S.-backed contras fighting against the MPLA government of Angola.[2]

Israel & S. Africa have also collaborated with regard to nuclear weapons technology since the mid-1960's: Israel has a relatively advanced nuclear industry working on uranium enrichment techniques & nuclear bombs; S. Africa possesses an almost unlimited supply of uranium.[1] Despite a curtain of secrecy, it appears that both countries have developed nuclear weapons & couldn't have done so without each other's help.[1,2]

Sophisticated weapons technology purchased by Israel from the U.S. has been diverted to S. Africa including the 155 mm howitzer, made by the U.S.-based Space Research Corp., & sold clandestinely to Pretoria along with training for Pretoria technicians. There have been numerous international reports that S. Africa is covertly financing part of the Lavi aircraft project, which incorporates highly advanced U.S. technology backed by U.S. financing, in return for a deal to eventually allow the S. Africans to build the Lavi in the apartheid state.[2]

Israel has become an indispensable covert partner for the U.S. because Israel's "special relationship" with Washington isn't subject to congressional scrutiny or public debate. Americans interested in ending apartheid cannot ignore issues like the level of American aid to Israel, the role of U.S. firms in the S. African-Israeli-U.S. trade, & U.S. diplomatic attempts to cover up this involvement.[2]

1 James Adams, The Unnatural Alliance: Israel & S. Africa, London Quartet Books, 1984.
2 Jane Hunter, Undercutting Sanctions: Israel, the U.S. & S. Africa, Washington Middle East Assoc., 1986.
3 Steve Goldfield, Garrison State: Israel's Role in U.S. Global Strategy, Palestine Focus Publications, 1985.

(Article condensed by RTP)

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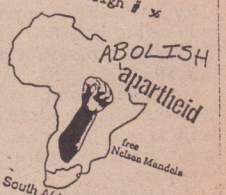

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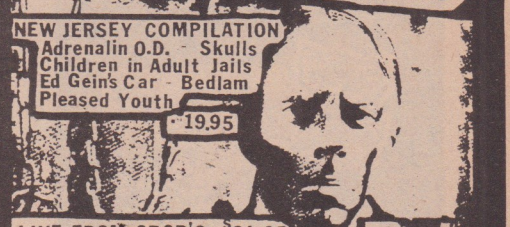

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2) To act as a sales/collection service for all the labels involved;

3) To offer a promotional mailing service to the labels;

4) To provide wider distribution of all products for the labels.

These are just a few of the major ideas behind this organization. So far, Bad Compilation Tapes, Flipside, and Squirtdown have expressed interest. The organization is open to any Independent Labels who would like to join. Because this is a collective, the idea is to make it an equal partnership between all those involved. If you are interested, and also have any suggestions, please write or call. The time to act is NOW!!

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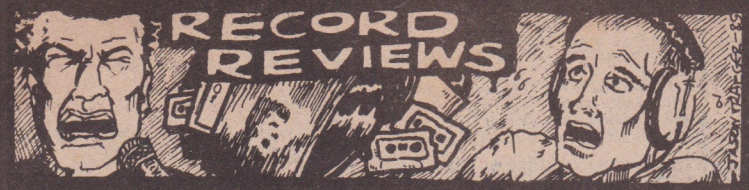

REVIEWERS
(JB) Jeff Bale
(Dog) Dogtowne
(RG) Rob Glaser
(WG) Walter Glaser
(RS) Ruth Schwartz
(SS) Steve Spinali
(MS) Martin Sprouse
(TY) Tim Yohannan

Send MRR your record or tape for review. If possible, send 2 copies of records (one for review, one for radio airplay). With tapes, only one copy is necessary, but it must be a "for sale" tape to be reviewed. The address is: Maximum Rock'n'Roll
P.O. Box 288
Berkeley, CA 94701

North America/ North America/ North America/ North America/ North America/ North America/ North

ATTITUDE ADJUSTMENT - "American Paranoia" LP

A hot, consistent album from this young Bay Area outfit, playing powerful metallic HC with smart lyrics. Sure to be a hit with the crossover crowd, and most others as well. This version of A.A. has now split into a new (original line-up) A.A. and into CONDEMNED ATTITUDE. (WG)
(Pusmort, P. O. Box 701, San Francisco, CA 94101)

ATTITUDE ADJUSTMENT - "Destruction's End" flexi

Short but sweet, one quick blast of the old A.A. Like it this way -- short on metal damage solos, fast power and good lyrics. Subscription freebie for... (TY)
(Thrasher, P. O. Box 884570, San Francisco, CA 94188)

AL PERRY AND THE CATTLE - "Cattle Crossing" LP

Al's been around and playing the neo-psych world for what seems like forever, and this LP is good to see and a slight departure. Most of it is rowdy country music, but there is some good country blues, and the rest is some plain rockin' hot dogs. Good fun. (RS)
(P. O. Box 40321, Tucson, AZ 85717)

BAND OF SUSANS - "Blessing and Curse" 12"

Poppy yet rhythmically driving, this release shows lots of power, but rarely really cuts loose. There are three guitars here, three women named Susan, and five songs that should have been shorter. Potential. (TY)
(Trace Elements, 172 4th St. #11D, New York, NY 10009)

BRAVER NOISE - "Sand Surreal" 12"

This has *nothing* to do with punk, thrash, or hardcore; rather, BRAVER NOISE springs from folksier roots, not unlike an American BLYTH POWER. What's more, I tended to like this record's melodic sense, well-structured compositions, and sung vocals. Very different; it's unbelievable to me that this band contains three members from the original LAW & ORDER. (SS)
(Fetal Records, 1219 Robin Hood Circle, Baltimore, MD 21204)

BROKEN SIREN - cassette

Varied punk with a number of influences from this East Coast all-girl outfit. Three songs, all pretty good. (WG)
($2.50 to 2633 15th St NW #2, Washington DC, 20009)

CIRCLES - "The Diet of Worms" cassette

Mostly garagy punk witha melodic edge. The lyrics rise above the "garage band topics" covering capitol punishment, honesty, college radio stations, etc. Neat. (WG)
(P. O. Box 268081, Chicago, IL 60626)

DENIAL - cassette

Another new SoCal outfit with the "straightedge sound": fash clean thrash with positive lyrics. A good band, but nothing that hasn't been done before. (WG)
($3 to Dirt Hill Productions, P. O. Box 2697, Cypress, CA 90630)

DESPERATE MINDS - "A Chance to Feel Emotions Inside" EP

This Canadian band shows pop-punk roots in this good effort, though it seems a bit more power could have come out of these five songs. The lyrics deal with social/ political feelings in a simple, clear manner. (MS)
(Chikara Records, Box 971, Kamloops, British Columbia, CANADA)

DIDDLY SQUAT - "Peroxide in the Scablands" cassette

A solid competent demo with a focues metallic punk/thrash sound comparable to RAW POWER. Lyrics shift from smart to silly. Excellent stuff. (WG)
(320 Scot, Richland, WA 99352)

DISSENT - "Last Goodbyes" cassette

These guys have the clean, non-metallic SoCal punk sound down pat, even the vocals remind me of BAD RELIGION. Good lyrics in a neat booklet. Good job. (WG)
(817 Anamosa, Rapid City, SD 57701)

F.O.D. - "Shatter Your Day" LP

This thoroughly enjoyable album showcases a blistering thrash attack with catchy powerchord guitar progressions and solid melodies. Sixteen songs, each distinctive compositionally, with good lyrics to boot. My suggestion: purchase this terrific LP! (SS)
(Buy Our Records, P. O. Box 363, Vauxhall, NJ 07088)

FREE LOVE SOCIETY - cassette

Gloomy punk but energetic, not weighted down by their "depression." There's definite commercial leanings a la SIOUXSIE, but this is still pretty enjoyable. (WG)
($3 to F.L.S., P. O. Box 18152, E. Hartford, CT 06118)

FRONT - cassette

Cool mid-tempo singalong stuff with a variety of influences. Six good songs from this Florida outfit (not the San Diego FRONT). (WG)
($3 to 14475 Apache Ave., Largo, FL 33544)

GRUESOMES - cassette

Powerful thrash and HC from this Indiana outfit. Straightforward, but innovation is present. Lyrics seem to be in the spooky/horror vein. (WG)
($2 to Landsmark, 1835 Magnolia Lane, Munster, IN 46321)

HALF OFF - "Who Writes the Rules?" cassette

Hot screaming thrash and slower mosh madness. But what I really dig are the positive lyrics that aren't afraid to criticize the "born again straight edge" movement. Too cool! Keep it up, guys. (WG)
($2 to 349 Sunset St., Long Beach, CA 90803)

HUSKER DU - "Warehouse - Songs and Stories" LP

This double-album set from the HUSKERS rates as a real disappointment. Aside from two catchy numbers, the compositional structures here meander through their mid-tempo territory without going anywhere; the typical "lyric - chorus - lyric" structure of past efforts having been largely abandoned. Too bad. (SS)
(Warner Bros.)

IRON LUNG - "Lovesville" EP

This sometimes self-consciously bizarre EP uses a funny variant on a rap style on "Gebtag Rap", while the two songs on the flip use a trebly synth (played quickly and seemingly at random) to underscore some similarly humorous lyrics. Strange, and basically okay. (SS)
(P. O. Box 952, Columbia, MO 65205)

JUSTICE LEAGUE - "Shattered Dreams" LP

The long awaited release from this SoCal band proves to be, for the most part, a strong release that shows growth and change. Musically, the music contains powerful HC melodies at a mid-tempo pace, with chanting choruses and simple structures. A solid release. (MS)
(Fartblossom Records, P. O. Box 818, Pomona, CA 91769)

KNIGHTMARE - "Mindless Mayhem" LP

Another metal meets punk band, though not of the speedcore variety. The sound is more early punk with metal tinges, and lyrically it's a mix of punk self-destruction meets metal themes. Pretty hurtin'. (TY)
(Beaner City Records, 99 Sherwood Drive., Manchester, NH 03103)

LAB RATS - cassette

This band cover the "Beverly Hillbillies Theme" and does a song called "Jordache Jeans Hurt My Balls." Yup, it's snotty, garagy punk and thrash at its finest. Sarcastic lyrics, of course. (WG)
($2 to Lab REats, 60 Lucielle St., Wtby, CT 06708)

LAST STAND - "Approved Cuts" LP

Melodic pop-punk is, of course, the approved sound of the ten approved cuts on this LP. Lyrics are committed, guitars up in front, but the standard for this punk style is much higher. LAST STAND should aim their sights to the likes of STRANGLEHOLD or MOVING TARGETS, and a bit more energy (as on "Scum Guns") wouldn't hurt. (SS)
(43 Clark Ave., Chelsea, MA 02150)

MCRAD - cassette

An interesting mixture of punk, hard rock, and reggae. MCRAD definitely has their act together, but the wanking leads go a bit overboard. Pretty good. (WG)
($2 to McRad, c/o Chuck Treece, 5616 Ceder Ave., Philadelphia, PA 19143)

MORTALS - "Parking Structure/Be Still"

The A-side is a decent driving post-punk tune with a YARDBIRDS' "For Your Love" vocal harmony. The flip is an early '70's type ballad -- yecchh! (TY)
(Futile Records, P. O. Box 7874, Ann Arbor, MI 48104)

NEW REPUBLIC - "Good Missiles..." cassette

Fun, garagy, varied punk with good, common sense lyrics. Good stuff, but "Terminal Dudes" and "Gay Rape Squad" stand out as prime cuts. (WG)
(P. O Box 479, Park Ridge, NJ 07656)

ORIGINAL SINS - "Just 14/Sugar Sugar"

Basically, this sounds like the STOOGES trying to do a cover of a JESUS AND MARYCHAIN song they just can't get a handle on, so they make up for it by laying out a full-out aggressive noisefest ending. Truly inspiring. (Dog)
(Bar-None Records, P. O. Box 1704, Hoboken, NJ 07030)

PINK LINCOLNS - cassette

Rockin' garagy pop punk with a fair amount of variation. Hilarious personal lyrics, too. Fun stuff here. (WG)
(Chris Barrows, 7116 Whittier St., Tampa, FL 33617)

PUSSY GALORE - "Pussy Gold 5000" 12"

"Noise" is the operative word for PUSSY GALORE -- and happily, noise is used in very inventively on most of the tracks here. The two songs on the A-side sound remarkably like riffy '60's garage punk put through the old blender, while the thrashy "Get Out" easily out-trebles the JESUS AND MARYCHAIN. Unusual, and good. (SS)
(Buy Our Records, P. O. Box 363, Vauxhall, NJ 07088)

HENRY ROLLINS - "Hot Animal Machine" LP

HENRY ROLLINS' (ex-SOA/BLACK FLAG) first solo vinyl effort is not so solo. Backed on cuts by a hard-driving band (including ex-SOA/FAITH/EMBRACE member Mike Hampton), the musical tracks sound much better to my ear than anything the Four Towels did in recent years. Despite the cleanness of the production, there's real structure and bite here, and Hank sounds in great form. Biggest surprise -- no spoken word. (TY)
(Texas Hotel, 122 Broadway, Santa Monica, CA 90401)

S.O.T.C. - "Into the Night" cassette

STATIONS OF THE CROSS are a new NC band who play punk and thrash with metallic tinges. Eleven songs, clean production, personal lyrics. Good job. (WG)
(18 Balsam Ave., Asheville, NC 28806)

SCRATCH ACID - "Berserker" 12"

I don't think fans of Southwest bizarro noise will be disappointed here. Six songs that loudly snake their way across your turntable, with a modern acid sickness in their trail. I guess this is art. (TY)
(Touch and Go, P. O. Box 25520, Chicago, IL 60625)

SCREAM - "Walking By Myself/Choke Word"

The A-side from this veteran DC band at its best has strong MC5 influences: with the structure, leads, vocals, and riffs, it has a bit of a '70's rock feel, but it's catchy and powerful. The flip is a folk/acoustic song that lacks power but has good lyric impact. (MS)
(Jungle Hop Records, FRANCE)

SCREECHING WEASEL - cassette

Punk rock with a great obnoxious "punk rock" attitude. Lyrics range from rebellious to ridiculous. About 45 minutes worth of great tunes plus a funny interview. Too great for words. (WG)
($4 to Out of Control, 414 Grego Ct., Prospect, IL 60070)

SKID - cassette

Mostly mid-tempo, driving punk with occasional ventures into SEPTIC DEATH-ish thrash. Lyrics have a desperate personal edge to them. Cool. (WG)
($3 to Skid, P. O. Box 38, Califon, NJ 07830)

SKIN YARD - LP

This band does a dark, rolling sound and also have a lot of instrumental finesse. Some of the guitar... uh.."hoodling" sounds a lot like GONE and the vocalist has a touch of NICK CAVE without being obnoxious about it. (Dog)
(C/Z Records, 1407 East Madison, Seattle, WA 98122)

SPECIAL ED - LP

Another one of those strange post-punk releases that instantly reminds you of a thousand bands. Their taut, murky music and oblique lyrics reminded me of the MINUTEMEN, PHANTOM TOLLBOOTH, even the BLOODY MANNEQUIN ORCHESTRA. (Dog)
(Rat on a Stick Records, 455-28th Ave., McKeesport, PA 15132)

SQUIRREL BAIT - "Skag Heaven" LP

If you feel the HUSKERS have gone too far overboard into pop lately, then try this baby out. Same melodic din, but delivered with crunch. Poetic lyrics that don't do much for me, though. (TY)
(Homestead, P. O. Box 570, Rockville Center, NY 11570)

SOCIAL SPIT - "Demos/Live" cassette

Resurrected from the depths of the early San Diego scene, these guys belt out 11 classic raw punk tunes plus three great covers. The demo side is clean with good production, but the live side gets berserk! Look out for vinyl soon. (RG)
(H.C. Cunningham, c/o OTR, 6136 El Cajon Blvd., San Diego, CA 92115)

SOLUTION UNKNOWN - "Taken for Granted" EP

This release contains engaging change of pace thrash with solid performance and production, along with some very strange lyrics. Meets all the requirements for slamming along with it in your own bedroom. Nine songs, very good. (SS)
(Self-Destruct, 1901 Bainbridge Row Drive, Louisville, KY 40207)

SUBURBAN UPRISE - "Live" cassette

Pretty pedestrian thrash with a considerable amount of gusto. Lyrically, these guys possess a heavy anti-drug and -alcohol slant. Pretty good. (WG)
($1.50 to Rob Daly, 202 Penn St., Newtown, PA 18940)

TOXIC REASONS - "Bullets for You" LP

This is actually the domestic pressing of their latest EP. The import, reviewed in a previous issue, contained some tracks from the American release "Kill by Remote Control," so they've replaced those tracks with the import 7" "God Bless America." If you don't have the import EP or 7", snap this up. (Dog)
(c/o Mordam, P. O Box 988, San Francisco, CA 94101)

U.P.S. - "Stupid Punk Tour '86" cassette

Garagy punk and thrash from these USELESS PIECES OF SHIT. Lots of songs, grungy production, stupid punk at its best, or is that worst? (WG)
(UPS, 1044 E. Spring St., Tucson, AZ 85719)

UNINVITED - "Systemwreck" LP

Metalcore with songs like "Motor Maiden," "I Hate the Bitch," and "Kill 'em All," etc. Draw your own conclusion. (TY)
(P. O Box 4035, Louisville, KY 40204)

VALE OF TEARS - "Songs from the Bible Belt" LP

A good follow-up to their 7" featuring the same quirky yet melodic thrashers, funky moments, some good material, and lots of the ol' saxophone. Their slower moments get dull and gothic sounding, but the fast ones are really fun. (RS)
(Cryin' Time Records, 417 Ferguson, Lexington, KY 40508)

VARIOUS ARTISTS - "Battle of the Garages, Vol. IV" LP

Current garage sleaze from both the U.S. and Europe featuring LES THUGS, CANNIBALS, LEGENDARY GOLDEN VAMPIRES, SICK ROSE and much more. One of the best neo-'60's series' going. (TY)
(Vox, P. O Box 7112, Burbank, CA 91510)

VARIOUS ARTISTS - "Dirty Water, History of Eastern Iowa Rock, Vol. 2" LP

While this label put of the great "Surfin' in the Midwest" compilation, this sampler suffers from a little too much of the "folk rock" sound and not enough of the great '60's garage fuzz. Still, some respectable tracks from UNCLE AND THE ANTEATERS and DAYBREAKERS. (Dog)
(Unlimited Productions, P. O .Box 715, Council Bluffs, IA 51501)

VARIOUS ARTISTS - "Kenosha Basement Sampler" cassette

This 90-minute sampler of HC and noise punk from Wisconsin contains no less than 30 songs from the likes of CHARMING DEVIANTS, IDK, 10-96, U.S. DISTRESS, and JOHN ADRIAN. Lyric booklet included. (RG)
($1.75 to HaHa, P. O Box 1108, Kenosha, WI 53141)

VARIOUS ARTISTS - "Notes from the Underground" cassette

A sampler in the true sense of the word, with 19 NJ/NY outfits playing everything from psych to speedcore to melodic pop to '77-ish punk to comedy skits! For the diverse. (WG)
(Jerseybeat, 418 Gregory Ave., Weehauken, NJ 07087)

VARIOUS ARTISTS - "Risen from Obscurity" cassette

An hour's worth of blazing punk and thrash from the likes of FALSE LIBERTY, GUILT PARADE, and many others. Another great, consistent comp from this label. (RG)
($4 to Newforce Records, c/o Phil Riola, 15641 Pensacola St., Westminster, CA 92683)

VARIOUS ARTISTS - "Tell the Children" cassette

A solid comp of mid-tempo garagy punk, many with a pop influence. Twenty-five acts, all from Delaware. Pretty good. (WG)
($4 to Jerry Lehanne III, P. O. Box 0614, Newark, DE 19715)

VARIOUS ARTISTS - "We Can Change the World" cassette

Ninety minutes of acts like MDC, @ STATE OF MIND, A.P.P.L.E., FINAL CONFLICT, etc. all spewing out their strong lyrical sentiments. Informative booklet enclosed. Cool stuff. (WG)
($3 to Bryan Peterson, 15124 Hillside Ct., Omaha NE 68151)

International/ International/ International/ International/ International/ International/ International/

BE KIND TO OTHERS - "Wide Eyed with Wonder" cassette

Slow to mid-tempo punk with interesting guitarwork. Lyrics cover vivisection, patriotism, war, "the system", and other subjects. Good sentiments but gets a bit tedious. (WG)
($5 to Box 20, 207 Old South Head Row, Bondi Junction 2022, Sydney, NSW, AUSTRALIA)

CAFARDS - "Vive les Vacances" 12"

Pop is the key word here -- be it pop-punk, pop-reggae, pop-ska, pop-wave -- it's all a bit too pop and not enough of whatever else. But hey, if you like pop...(TY)
(Kakofony Products, 2 rue Mademoiselle, 75015 Paris, FRANCE)

NICK CAVE AND THE BAD SEEDS - "My Trial/Your Funeral" double 12"

These guys put out as many records as BLACK FLAG used to, with about the same quality control. Boring, pretentious stuff, at least on vinyl. Guess that's why they're so popular. (TY)
(Homestead Records)

CHAOTIC DISCHORD - "Goat Fuckin Virgin Killerz from Hell" LP

Goofy humor is the appeal of this new LP from CHAOTIC DISCHORD, who use a UK thrash style to cover topics like nasal sex, beer as a metaphor for life, random destruction, and nail bombs. No lyric sheet, but the music ranges from okay to very good, especially on "Vibrator Up Your Nose." (SS)
(Revolver, Unit 3, Old Malt Ho., Little Ann St., Bristol 2, ENGLAND)

CHORCHAZADE - "Made to Be Devoured" LP

Somewhere in between YOUNG MARBLE GIANTS and VELVET UNDERGROUND enter this band. There's some really great intensity building, musicianship and twists, but is so subtle and quiet that unless you have a "mood" for soft music, this is a bit boring. (RS)
(Get Ahead Records, c/o Revolver, The Old Malt House, Little Anne St., Bristol 2, ENGLAND)

CHUMBAWAMBA - "History Luddite" cassette

Musically, it's a mixture of soft and harsher sounds. Lyrically, it's all powerful, dealing with domination, revolution, and liberation. Inspiring. (WG)
($4 to 96 Tapes, 96 Brougham Rd, Hackney, London E8 4PB, ENGLAND)

CIVILISED SOCIETY? - "Scrap Metal" LP

This powerful and interesting English band plays pounding, mid-tempo music with catchy riffs, loud drums, and a great combination of male/female vocals. All together, this record has a lot of the same qualities as Holland's FUNERAL ORATION. Lyrically, it's also right on cue. (MS)
(Manic Ears Records, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol B52 3PY, ENGLAND)

DIRT - "Just an Error" LP

As expected, melodic mid-tempo raw punk filled to the top with politically aware messages. This music has a hard edge and is enhanced by the high-pitched female vocals, making most of these 12 songs catchy and memorable. Only available through mail order. (MS)
(Mind Matter, P. O. Box 421304, San Francisco, CA 94142)

DISASTER AREA - "Die on Your Board" LP

Two slow, uninteresting post-punk ditties appear on the A-side of this release, but a clutch of eight energetic punkers charge away on the flip. A rudimentary sense of melody and nifty speed changeups make for accessible listening, but the material doesn't stick to the ribs. Okay. (SS)
(Disaster Area, W. GERMANY)

DISTORTION X - cassette

Dirty thrash with hoarse, shrieking vocals not unlike NEGAZIONE. Not too much metal damage, personal lyrics. A solid effort. (WG)
($2 to Marcel Immel, Wiedbachstr. 3, 6208 Bad Schwalbach, W. GERMANY)

FEED YOUR HEAD - "Return of Nobody the Punk" cassette

Driving, mid-tempo punk with melodic guitarwork. Six songs, not overwhelming, but pretty good. (WG)
(Rob, 54 Harvington Walk, Hulme, Manchester M15 6NG, ENGLAND)

FUNGUS BRAIN - LP

The second record by this group is a wonderful and curious mystery. A little bit of an early CURE guitar sound, a litle GUN CLUB rhythm and a lot a weirdness. The singer has a tendency to gulp for air and lyrics at the same time like the singer for FEEDTIME. Strange MINUTEMEN style rockers that end very abruptly. (Dog)
(Crash Records, 305 Swanston St., Melbourne 3000, AUSTRALIA)

GANG OF FOUR - "The Peel Sessions" 12"

This influential band is captured here at their peak in early '79, and the classics "I Found That Essence Rare" and "At Home He's A Tourist" are given an aggressive, raw treatment on this EP, along with two other numbers. Very good versions, and recommended. (SS)
(Strange Fruit, P. O Box 145, Woking, Surrey GU22 8PZ)

GASTUNK - "In the Fire" flexi

Monochromatic metal-punk from this veteran Japanese band. The tempo is moderate, the instrumentals and vocals a decline from the distinctiveness of past efforts. (SS)
(Love Records, JAPAN)

GOD - "Live" cassette

Well, not godlike, but a pretty god showing with garagy energy and silliness. Good "Sesame Street Theme" cover. Fun. (WG)
(Cassette and postage to Prawn Greenway, 20 Knowles St., Northcote, Victoria, AUSTRALIA)

HEADSTONES - "When You're Down/All the Things You Do"

Decent blues based pop with okay guitar sound and pounding beat, but with lamentably lame romantic lyrics. (TY)
(Waterfront Records, AUSTRALIA)

IDIOT IDOLATORS - "Harry Up" EP

IDIOT IDOLATORS, on their debut, proceed in a punk vein with rock influences in the instrumentals and especially the vocals. A very good guitar sound only partly compensates for basically undistinguished melodies and power. (SS)
(Chickenshit Records, JAPAN)

INSECT POWDER - "Rip Van Winkle" flexi

A varied and well done EP. Some tunes are older punk (with a flair), some more typically modern Japanese hardcore -- but all have something special. A treat. Not sure when this came out, though. (TY)
(Chickenshit, 12-10 8-Chome, Nagamachi, Sendai, JAPAN)

INSOMNIA - "I Need Somebody/Skin and Pain"

The rock/blues Australian style, but hey, they seem to be German (this is in a blank sleeve). Somewhat neo-60's in style, especially the B-side, which rocks out. The flip is down and dirty blues. I wish I had more info. (RS)
(No address)

INSTIGATORS - "Live" EP

These four songs, recorded live in Denmark early last year, are not only first-rate versions of their best material, but actually surpass what I remember of their good live show. "Free" is the clear stand-out here, although all the songs are pretty good. (SS)
(Doug Moody Productions, P.O. Box 1596, San Marcos, CA 92069)

INSTIGATORS - "Los Angeles" cassette

Once again, the INSTIGATORS treat us to a live tape, this one recorded on their recent U.S. tour. Ten hard, melodic songs, most previously released. Good. (WG)
($3 to Instigators, 12 Bell Str., Newsome, Huddrsfield, West Yorkshire, HD4 6NN, ENGLAND)

LA POLLA RECORDS - "Salve"

From the Basque region of Spain hails this pop-punk band. This is commercial punk in an early UK style, incorporating ska and other influences as well. There are funny songs as well as an overriding political bent. Okay, but slick. (TY)
(Soñua Records, SPAIN)

LARM - "Straight on View" LP

Thirty-six songs, half-live/half-studio of this hardhitting Dutch band. Very politically aware and idealistic, their beliefs translate into raging, noisy outbursts. We in the U.S. may get a chance to see them live this summer, so buy this slab and help 'em get over here. (TY)
(One Step Ahead, 1716 Ocean Ave., Box 5L, San Francisco, CA 94112)

LAUGHIN' NOSE - "Roll" LP

On a major now, and the music is way pop. Decent rock'n'roll a la RAMONES, but not as pounding or catchy. Kinda disappointing. (TY)
(VAP Records, JAPAN)

LIZARD TRAIN - "Thirteenth Hour Daydream" EP

Heavy on the sludge from this now-defunct Australian garage band. You get a lot of nasty, crusty guitar riffs that pound insistently over and over in your head with just a touch of psychedelic melodies to mix things up. (Dog)
(Greasy Pop, P. O. Box 136, Rundle Mall, Adelaide 5000, South Australia, AUSTRALIA)

MAD TURKS - "Lolene/Seeing was Believing"

A-side is pretty icky pop, but the flip has a lot more zip and a slight edge and okay guitar sound. Decent power pop. (TY)
(Greasy Pop, P. O. Box 136, Rundle Mall, Adelaide SA 5000, AUSTRALIA)

MOBS - "Gypsy on Journey" EP

The thoroughly glammed-out band photos on the pic sleeve was fair warning on this one. Three songs in a metal-punkish vein, interrupted by dreary Japanese lead breaks and lame sung vocals-- and close to zilch in the way of cool songs. Too bad. (SS)
(20-17 Yaia 1, Higashisumiyoshi-Ku, Osaka City, JAPAN)

NIKOTEENS - "Hopfenland" cassette

A new release from the new version of the NIKOTEENS. Mostly energetic HC with slight metal influences. Good job. (WG)
(Gerwot Nickel, Zucheringer Str. 1, 8070 Ingolstadt, W. GERMANY)

NEUROTIC ARSEHOLES - "Live" LP

While the sound is fairly decent (a bit thin on bass), the music is a mixed bag. Some tracks rage, while others are a bit languid. Lots of medium-to-fast punk, with a few ballads. Not overwhelming. (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

PARABELLUM - LP

This French band manages a mid-tempo punk style competently, yet without the passion of some of their countrymen (i.e., KIDNAP). "Ilot Amsterdam" is the clear standout due to its energy and melodic crunch; much of the other material just stands there. (SS)
(Dist. by New Rose)

POISON - "Hot Rod" EP

This four song effort presents mid- to fast-tempo punk/HC with some lead breaks that tax one's attention, and frankly less in the way of memorable compositions than I'd hoped for. Good energy, but unmemorable. (SS)
(Selfish Records, JAPAN)

POLITICAL ASYLUM - "When Worlds Collide" cassette

Here's a Scottish act who makes a variety of noises, all with intelligent words about war, pacifism, etc. Enjoyable stuff. (WG)
($4 to 96 Tapes, 96 Brougham Rd, Hackney, London E8 4PB, ENGLAND)

RATTUS - "A Moment Before Death" cassette

Some recent recordings by Finland's RATTUS, showcasing a powerful hardcore sound with metallic guitarwork and thoughtful lyrics. Contains live and studio material. Good job. (WG)
(Lethal Dose Tapes, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol, BS2 3PY, ENGLAND)

RIPCORD - "Fast'n'Furious" cassette

Mostly ferocious noisy thrash but a little more metal than their flexi released last year. Good lyrics, and contains both live and studio material. (WG)
($4 to Manic Ears, Box 666, Full Marks Bookshop, 37 Stokes Croft, Bristol BS2 3PY, ENGLAND)

RUIDO DE RABIA - cassette

Superfast hyperthrash with fierce roaring vocals. Nothing too original, just 15 minutes of total insanity. (WG)
(Aptdo. 168, Pasajes, San Pedro, Guipuzcoa, SPAIN)

SEKAANNUS - "Eksynceet" EP

In their latest effort, SEKAANNUS employ a mid-tempo HC approach that's listenable, but fails to pick up enough energy or noise to make a definite impression. Three songs, all in a repetitious, riffy style. (SS)
(Stigma, P. O Box 98, SF 02211 Espoo, FINLAND)

SOB - "Leave Me Alone" EP

SOB clearly take their nod from fellow Japanese thrashers the SWANKYS and CONFUSE; nine fast blasts here, exploiting an enormously energetic, basic HC style with loads of emotion and power. A total winner! (SS)
(Selfish Records, JAPAN)

SQUANDERED MESSAGE - "Getting Blunt" cassette

Powerhouse thrash with some cool melodic breaks. Only four songs, but a neat tape. (WG)
($2 and postage to Achim Kredelbach, Glogauer Str. 24, 1000 Berlin 36, W. GERMANY)

SUBHUMANS/STEVE L. - "Warminster" cassette

A hot live set from the SUBHUMANS' last show, with mucho songs including a great live version of "From the Cradle to the Grave." Opening act STEVE L. plays melodic acoustic punk with smart lyrics. An excellent tape. (WG)
($4 to 96 Tapes, 96 Brougham Rd, Hackney, London E8 4PB, ENGLAND)

SUBTONES - "Boys Want Fun" LP

I've always dismissed this band as a wimpy neo'-60's band, but not after listening to this. Anyone could be impressed with with the hard-edged guitar sounds while maintaining a melodic pop charm. Sounds like a long-lost LP from the era that brought us the YARDBIRDS, ZOMBIES, and THEM. (Dog)
(Teldec Records, Heussweg 25, 2000 Hamburg 20, W. GERMANY)

TERMINUS - "Body Count" cassette

Mostly melodic punk and thrash with intricate guitarwork here, save their MOTORHEAD cover. Neat lyrics book with intelligent lyrics. Swell job. (WG)
($4 to 111 Doncaster Rd., Scunthorpe, South Humberside DN15 7DJ, ENGLAND)

TRILOBITES - "American TV/Legacy of Morons"

This has all the components of a great Aussie garage record. There's a great underlying melody that never gets in the way, some tough guitar slashing, and everything moves along at a pace reminiscent of the FLAMIN' GROOVIES and SCIENTISTS. (Dog)
(Citadel, P. O. Box 316, Darlinghurst 2010, Sydney, AUSTRALIA)

UNDERTONES - "The Peel Sessions" 12"

One of the greatest of all UK bands is given another longshot chance to become the next BEATLES on this 12", which contains disciplined but enjoyable versions of four of their terrific songs. UNDERTONES fans (and I know there are lots of them) should snap this one up, and fast. (SS)
(Strange Fruit, P. O Box 145, Woking, Surrey GU22 8PZ)

UNITED - "Beast Dominate" EP

The metal-punk on this release crosses the Offensive Barrier, at least for me. Basic speedcore riffs, crunching lead breaks, and sub-par songwriting combine to make for four songs distinguished only by their relative speed and energy. (SS)
(No label, JAPAN)

VARIOUS ARTISTS - "La Voix des Gnomes" LP

A four-band project. LES GNOMES have a hard-hitting but quirky thrash/punk sound that's distinctive without getting pretentious. DAMES are an all-femme band that have an English pop-punk sound with a slight post-punk flair. BARON ROUGE have a '79 English arty punk sound but still have power. ZOI are a mid-temp band that occasionally lurch into thrash, all with SIOUXSIE-like vocals. Good variety on all tracks. (TY)
(La Voix des Gnomes, 20 Bd. Arago, 75013 Paris, FRANCE)

VARIOUS ARTISTS - "Last Punk Osaka" LP

A regional comp featuring S.O.B., BRUTUS, OUTO, DITHER, RIOT, and DORORO. Mainly hardcore, with some pop-thrash and a bit of slower music. S.O.B., OUTO and RIOT are my faves. (TY)
(Beggar's Connection, JAPAN)

VARIOUS ARTISTS - "Life is A Joke, Vol 2" LP

An international comp featuring BLUT+EISEN, ANGRY SAMOANS, SUBHUMANS, KTMK, COC, FANG, I SPIT ON YOUR GRAVY, and lots more. Hot tracks from the DEPRAVED, NEUROTIC ARSEHOLES, FALLOUT. Many tracks previously released, but now largely unavailable. (TY)
(Weird System, Lange Reihe 101, 2000 Hamburg 1, W. GERMANY)

VARIOUS ARTISTS - "Pajtas Dalol Junk I" cassette

A solid comp of recent Hungarian material: punk of all speeds with varied production and intensity. Good, but not amazing. (WG)
($4 to Bad Luck, 7 Bride Hill Dr., Hampton, NH 03842)

VARIOUS ARTISTS - "Skins 'n' Punks Vol 2" LP

This split LP contains OI POLLOI from Scotland and the BETRAYED. The latter play pretty unexciting but competent Oi with lyrics that range from the standard working class oppression themes to dubious calls for skinhead unity. OI POLLOI, on the other hand, rip like crazy and have lyrics that rise above the norm. (TY)
(Oi Records, ENGLAND)

VARIOUS ARTISTS - "Sniffin' Rock" flexi

A really cool release with garage, punk and noise cuts by BIRDHOUSE, ULTIMA THULE, and SILVER CHAPTER. All three cuts have guts and character. Comes with issue #3 of... (TY)
(Sniffin' Rock, 26 Brockwell Ct., Effra Rd., Brixton, London, SW2 1NA ENGLAND)

VENOM P. STINGER - "Meet My Friend Venom" LP

This album incorporating a variety of influences (punk, BIRTHDAY PARTY post-punk, and even industrial tinges), spreads its invention too thin over the ten tracks here. What results is a punk sound with wanky edges; I only wish the whole LP sounded like the terse, disciplined title track. (SS)
(142 Mitford St., Elwood, Vic 3184, AUSTRALIA)

WET ONES - "It's a Pre-Moistened World" EP

I was pleasantly surprised to see this witty group making just good standard trash rock with funny and biting lyrics that ring a little bit like old DELTA 5 or TV PERSONALITIES. A lotta fun, but certainly not wimpy. (Dog)
(Polyester Records, 330 Brunswick St., Fitzroy 3065, Victoria, AUSTRALIA)

X-CRETA - "Patronizing the Heterodox" LP

A very high energy release -- this is metal-heavy hardcore without the excesses and with intelligence. Though riffs do get repetitious, the overall power is intense enough to hold your attention. Should be popular. (TY)
(Punk etc., Mottestraat 12, 1870 Wolvertem, BELGIUM)

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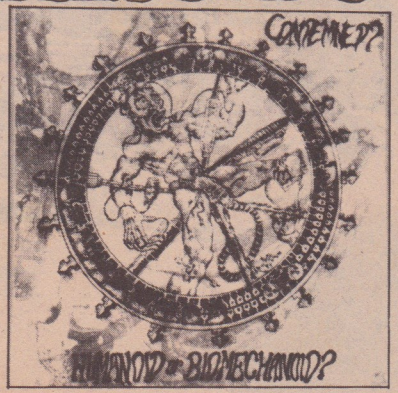

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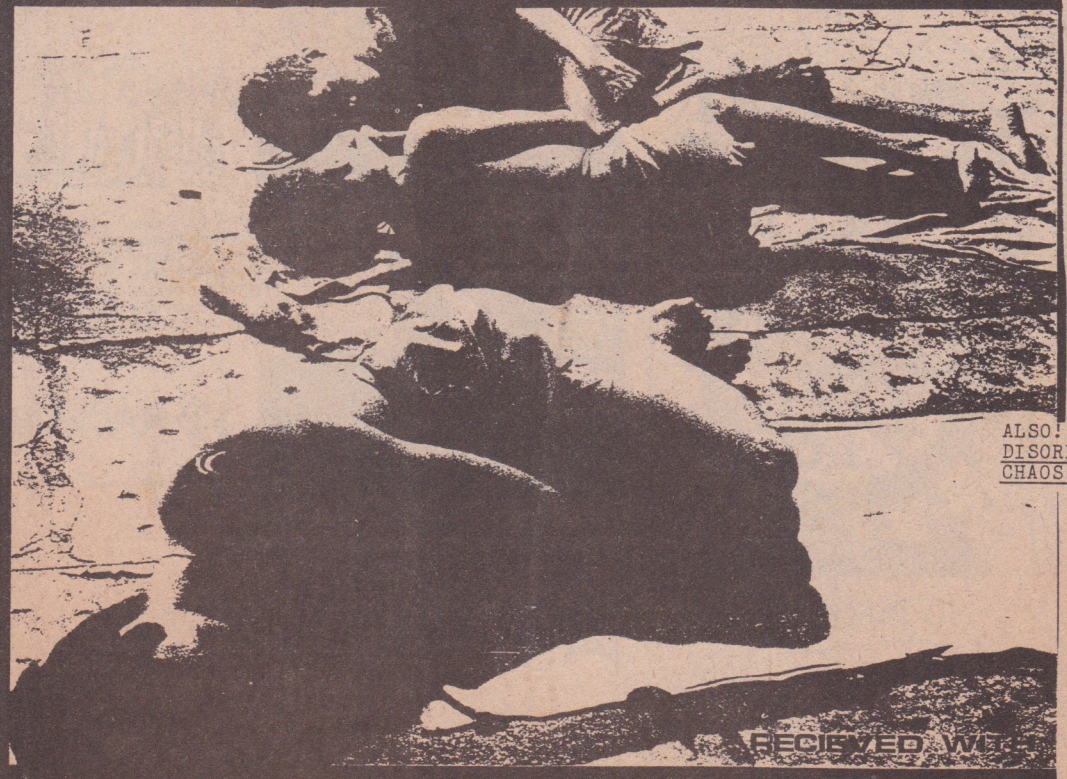

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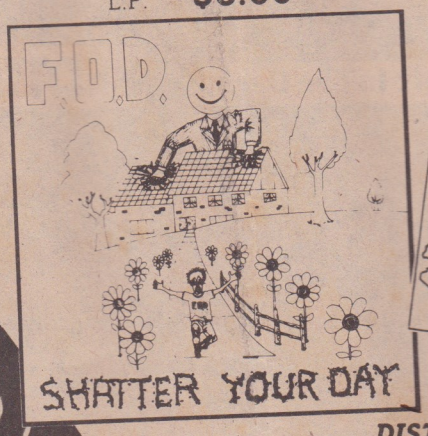

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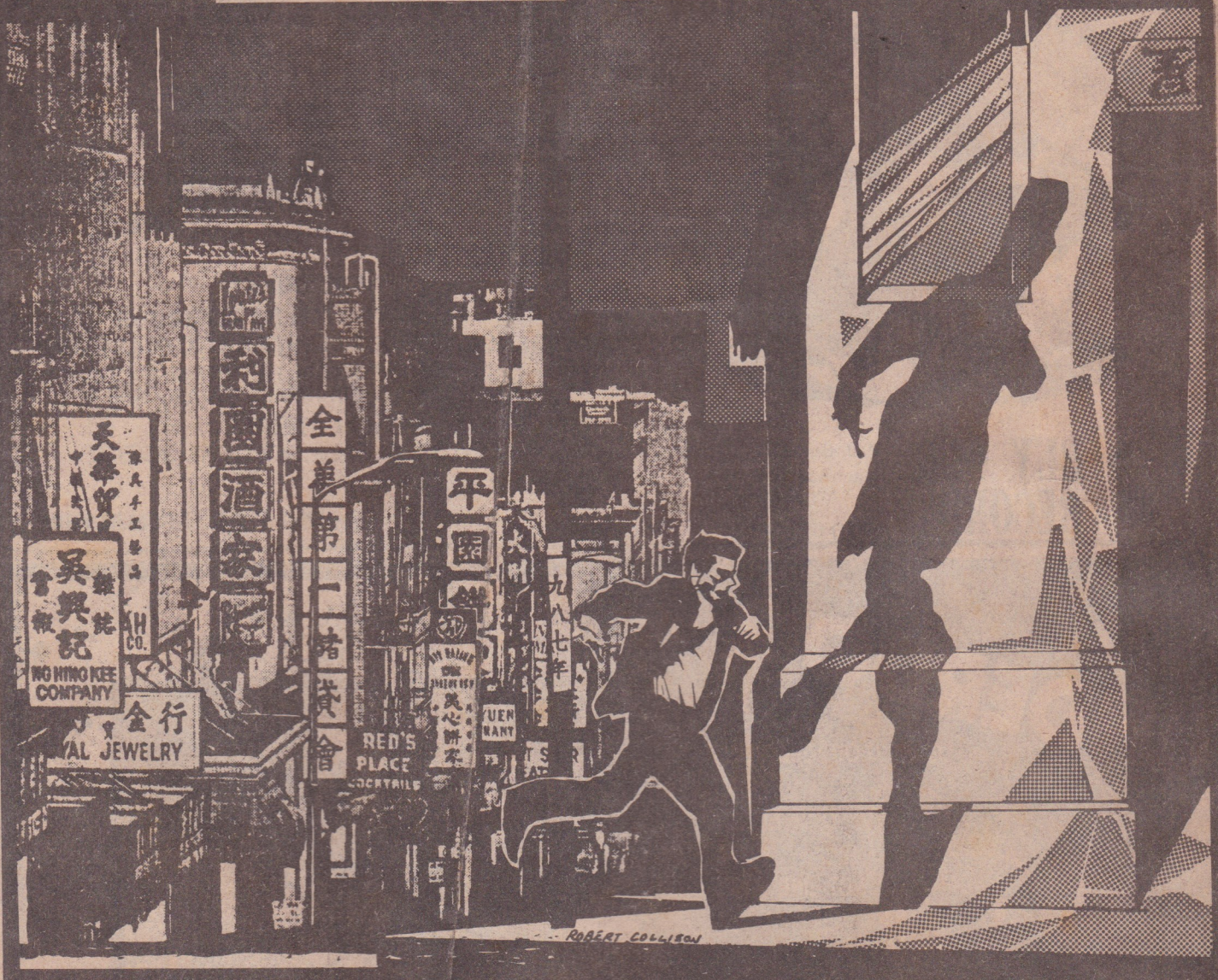

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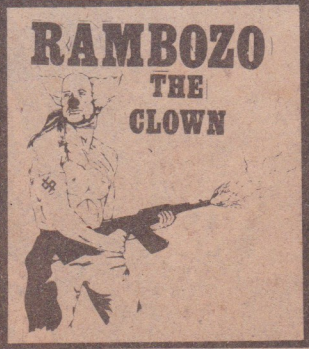

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